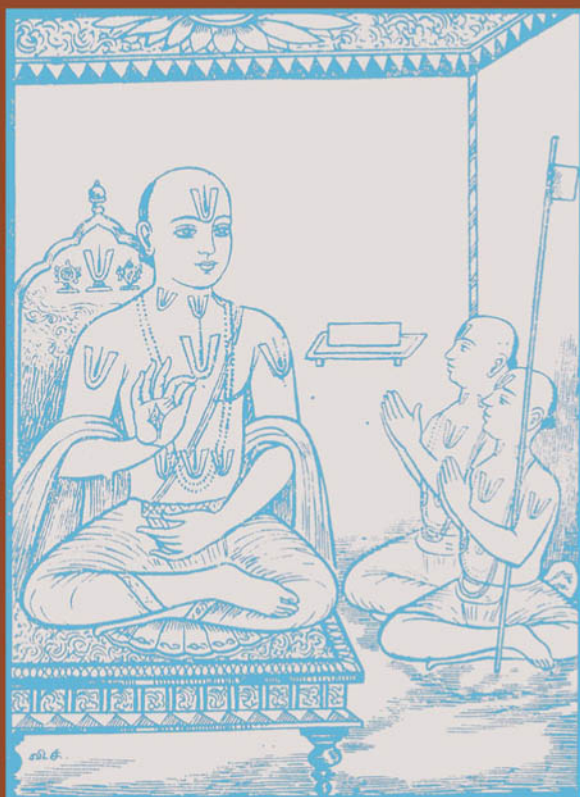


# SINGING the BODY of GOD



*The Hymns of Vedāntadeśika  
in Their South Indian Tradition*

STEVEN PAUL HOPKINS

## Singing the Body of God

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For Adrienne

cempulap peyal nīr pōla

like red earth  
and pouring rain

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This book is a substantial revision of my 1995 doctoral thesis for the Committee on the Study of Religion at Harvard University. From 1996 to 1999, while teaching at Swarthmore College, I began slowly revising this book, refocusing and expanding its argument, and, after a period of further research and study in South India, adding several complete translations of longer poems. It is finally the book I had envisioned writing during my first period of research in Mylapore, Chennai (Madras), in 1990. I was helped, during these last formative years of work, by new and old friends, and by three institutions. I want to thank the Council for International Exchange of Scholars and the J. William Fulbright Foundation for a 1997–98 Faculty Research Scholarship for South India that enabled me to work with Professor R. N. Sampath in Chennai during the fall of 1997 on final versions of many of the complete translations that form a central part of this book. During the fall and winter of 1997–98 I was also able to return to many of the temple sites important to my work. At Kāñcīpuram I will always be grateful to E. Varatatēcikaṇ of “Little Kāñci” for a late-night *darśana* of Varadarāja Perumāḷ Koil, and for sharing with me his and his family’s love for Vedāntadeśika; in Mylapore and Śrīraṅgam, I will always remember my audiences with Śrīman Āṇḍavan Swāmikaḷ, who answered several important questions, both orally and, eventually, in writing, and gave me a vivid sense of what the old *maṇipravāḷa* sermons must have been like—mingling their Tamil and Sanskrit—near cool tanks in old Kāñcīpuram and Śrīraṅgam. I deeply treasure my friendship with Krishna Raghavan of Mylapore and New Jersey, without whom I would not have had the opportunity to see and to speak with Āṇḍavan Swāmi in Mylapore and in Śrīraṅgam. Thanks also go to C. R. Krishnammachari and K. Indira of Besant Nagar, who welcomed me into their home when they hosted the Parakāla Mutt Swāmi of Mysore. I will never forget Indira’s enthusiasm over my project, and the extraordinary *darśana* and *pūjā* in her home. Also during this last Fulbright research period I am grateful for the hospitality and generous support of my host in T. Nagar, artist and fellow traveler Padma Krishnamurthy. Dear Ammā, without your loving care my time in Chennai would have been fruitful, but uncalculably lonely. I will always remember with great fondness our afternoons of conversation over coffee, when I would share poems and translations and you would share your wonderful visionary drawings, watercolors, and paintings. You have made my life and this work richer by your friendship. *Nāṇ iṭṭhai marakkavē māṭṭēṇ.*

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Significant portions of the following paper presentations appear in the pages of this book in various revised forms: my Gest Center Lecture at Haverford College, "Girls in Love with the Monsoon: Reflexivity and Intertextuality in the Devotional Poems of Vedāntadeśika," for the series "The Love Lyric, Translation, and Boundaries of the

Sacred," September 28, 1994; the paper "Devotion's Many Tongues: Translation, Reflexivity, and Metonymy in the Poetics of Śrīvaiṣṇava Devotion," given for a panel on "Lines of Equivalency: Translating Words and Meanings in South Asian Literature," for the Forty-sixth Annual Meeting of the Association for Asian Studies, Boston, Massachusetts, March 24–27, 1994; the paper "Bhakti in and Beyond the Mother Tongue: Vedāntadeśika's Devotional Poetry in Three Languages," for the panel "Language, Genre, and Discourses of Plurality in South Indian Literatures," for the Forty-seventh Annual Meeting of the Association for Asian Studies, Washington, D.C., April 6–9, 1995; the paper "A God from Toe to Crown: Verbal Icons in Śrīvaiṣṇava Devotion," for the session "Visions of Deity on Text and Icon," Twenty-sixth Annual Conference on South Asia, Center for South Asia, University of Wisconsin-Madison, October 18, 1997; and "A Lion Among Poets and Philosophers: Sanskrit and the Cosmopolitan Vernacular in Fourteenth-Century South India," a paper given for the 1999–2000 South Asia Seminar, Center for Asian Studies at the University of Texas at Austin, March 30, 2000. The Austin seminar theme was "South Indian Studies in the Twenty-first Century," and was dedicated to the memory of a beloved former teacher, Dr. S. S. Janaki.

The following two articles contain some of my early thinking on themes of this book: "In Love with the Body of God: Eros and the Praise of Icons in South Indian Devotion," *The Journal of Vaiṣṇava Studies*, vol. 2, no. 1 (winter 1993), pp. 17–54, and "Singing in Tongues: Poems for Viṣṇu by Vedāntadeśika," *The Journal of Vaiṣṇava Studies*, vol. 4, no. 4 (fall 1996), pp. 159–187.

Crum Creek, Swarthmore College  
December 2001

S.P.H.



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## A Note on Orthography and the Pronunciation of Words

### Transliteration

In the transliteration of Sanskrit words I have followed the convention of Monier-Williams, *A Sanskrit-English Dictionary* (Oxford University Press, 1899); Tamil words have been transliterated according to the system provided by T. Burrow and M. Emeneau, *A Dravidian Etymological Dictionary* (Oxford University Press, 1966 [1961]) and the *Tamil Lexicon* (University of Madras, 6 vols., 1924–36). The few exceptions to this rule have to do with overall simplicity and clarity for words most commonly used.

For instance, throughout I have rendered Prākṛt as Prākṛit, Viṣṇu as Vishnu, Kṛṣṇa as Krishna, and Vijayanagara as Vijayanagar—a common compromise. I have normalized the spelling of Śrīraṅgam, a Sanskrit place-name that is spelled Śrīraṅkam in the Tamil sources, also for clarity; the same has been done for Tiruvahīndrapuram (Tamil: *Tiruvayintirapuram*). This also holds true for general references to the *Dīvyaprabandham*, the Sanskrit title of the Ālvār corpus, which appears in the Tamil orthographic system as *Tivviyappirapantam*. Particular citations of Tamil and *maṇipravāḷa* terms, texts, and proper names in the bibliography and footnotes have kept to the Tamil orthographic forms of the original texts, for example, Rāmatēcikācāryar (Skt: Rāmadeśikācārya); *ativāta* (Skt: *ativāda*); Attigiri (Skt: Hastigiri); and Śrī *Tēcikappirapantam* (Skt: Śrī *Deśika Prabandham*).

Sanskrit and Tamil place-names, such as Kāñcīpuram and Tiruvahīndrapuram, or proper names, such as Lakṣmī and Vishnu, are treated like English words; they are capitalized and not italicized; all other foreign terms, with the exception of those used as adjectives, such as “tāntric” and “purāṇic,” are italicized.

Śrīvaiṣṇava *maṇipravāḷa*, the hybrid language that blends the vocabulary and forms of Sanskrit and Tamil poses thorny problems in transliteration. I have reproduced—in footnote citation of original texts and occasionally in the body of my own text—the double orthography present in the original scripts themselves.

For example, in citing a *maṇipravāḷa* text, I have quoted the gerundive phrase “having experienced/experiencing” as *anupavittu* and not (Skt: *anubhav*)*ittu*. In cases where the *original* text includes a mixture of Sanskrit and Tamil letters, I have rendered my transliteration to reflect the orthography of each language, for example (Skt: *karma-pravāha-vipāka-viśeṣa*)*ttilē* (“in the event of a particular ripening of a stream of karma . . .”).

The strangeness of the transliteration to one who knows one of the two languages is endemic to the form.

## Guide to Pronunciation of Sanskrit Words

### Vowels

The line on top of a vowel indicates that it is long.

a (short) as the *u* in *but*

ā (long) as the *a* in *far*

i (short) as the *i* in *sit*

ī (long) as the *ee* in *sweet*

u (short) as the *u* in *put*

ū (long) as the *oo* in *cool*

ṛ with a dot is a vowel like the *i* in *first* or *u* in *further*

e is always a long vowel like *a* in *mate*

ai as the *i* in *pile*

o is always long as the *o* in *pole*

au as the *ow* in *owl*

The *visarga*, two vertically lined points ‘:’ is transliterated into roman as an *h* and sounded like the *h* in *loch*; e.g., Dhanyāḥ, dhīḥ, katakṣaḥ.

### Consonants and Nasals

k is the same in English as in *kitten*

kh is aspirated

g as in *goat*

gh is aspirated

c is ch as in *church* or *cello*

ch is aspirated

j as in *jewel*

jh is aspirated

ṭ and ḍ are hard when dotted below as in *talk* and *dot*

ṭh is the aspirated sound

ḍh is aspirated

ṇ when dotted is a dental; the tongue has to curl back to touch the palate

ṇ as in *king*

ṇ is as in *singe*

t undotted is a *th* as in *thermal*

th is aspirated

d undotted is a soft sound—there is no corresponding English sound, the Russian ‘da’ is the closest

dh is aspirated

p and b are the same as in English

ph and bh are aspirated

m̐ is a nasal sound

There are three sibilants in Skt: *s* as in *song*, *ṣ* as in *shove* and a palatal *ś* which is in between, e.g., *Śiva*.

Guide to the Pronunciation of Tamil Words (adapted from Indira Peterson, *Poems to Śiva*; see bibliography)

#### *Vowels*

*a* (short) like *u* in *but*

*ā*\* (long) like *a* in *father*

*i* (short) like *i* in *it*

*ī*\* (long) similar to *ee* in *keep*

*u* (short) like *u* in *put*

*ū*\* (long) similar to *oo* in *coop*

*e* (short) like *e* in *pet* or *bench*

*ē*\* (long) similar to *a* in *cake*

*ai* like *i* in *pipe*

*o* (short) like the first *o* in *potato*

*ō*\* (long) like the *o* in *open* or *oak*

*au* like the *ow* in *fowl*

\*The asterisked long vowels are purer than their English counterparts and are closer to Italian vowels.

#### *Consonants and Nasals*

*k* (guttural) like the English *k*

the nasal *ṅ* is used with *k*; e.g. *Tirumaṅkai*

*c* (palatal) similar to *ch* in *chalk*, but unaspirated

the nasal *ñ* is used with *c*; e.g. *Kuṇṇi*

The following sounds that have come into Tamil from Sanskrit are also represented by *c* (palatal): *ś*, pronounced 'sh'; and *s*, similar to English *s*: e.g., *civaṇ* (*Śiva*), pronounced as "S(h)ivan" or "Sivan."

*ṭ* is a retroflex sound, pronounced with the tongue curled back so that it touches the roof of the mouth

*ṇ* is the retroflex nasal; e.g., *Āṇṭāl*

*t* (dental) is similar to *t* in French or Italian; the nasal *n* is used with *t*: e.g., *Pirapantam*

*P* is like the English *p*; the nasal *m* is used with *p*

Tamil consonants are pronounced without the slight aspiration that is characteristic of the pronunciation of similar consonants in English.

#### *Semivowels*

*y*, *r*, *l*, and *v* are similar to their English counterparts; the *ṛ* is rolled

*ḷ* is similar to the American *r*, as in *first*

*ḷ* is pronounced as a retroflex sound

*ṛ* and *ṇ* are closer to alveolar sounds than *r* and the other nasal sounds of Tamil; however *ṛ* and *r* are almost indistinguishable in contemporary pronunciation; the combination *ṛṇ*, as in *Tirumurukāṇṇuppaṭai*, is pronounced like *tr* in *country*



## Special Rules

At the beginning of a word and between vowels, *c* is pronounced like the English *s*. Between vowels, *k*, *t*, *t*, and *p* are voiced, and pronounced as *g* or *h*, *d*, *d*, and *b*. Following a nasal, *k*, *c*, *t*, *t*, and *p* are voiced, and pronounced as *g*, *j*, *d*, *d* or *dh*, and *b*. Thus, Pirapantam is pronounced as Pirabandham, Caṅkam as Sangam, akam as aham, Murukaṇ as Murugan, neñcai as nenjai, and pātam as pādham. Doubled consonants are given full value and held longer; e.g., Kacci (Skt: Kāñcī) is pronounced as “kac(h)c(h)i.”

## Sounds from Sanskrit

In addition to *ś* and *s*, the following Sanskrit letters have been incorporated into Tamil orthography and the sound system of Tamil, in poetry and in *maṇipravāḷa* prose:

- ṣ: the retroflex sibilant
- kṣ: the combination of *k* and *ṣ* as in Satiyaviratakṣēttira (Skt: Satyavrataṣṭetra)
- j: like English *j*
- h: like English *h*

The voiced sounds of Sanskrit (*g*, *d*, etc.) are represented by their unvoiced counterparts (*k*, *t*, etc.) in Tamil.

Tamil has no true counterparts for the aspirated sounds (*kh*, *gh*, etc.) of Sanskrit.

Singing the Body of God

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# Introduction

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## Singing in Tongues

*ākṣṛṣṭavānasi bhavān anukampamānaḥ  
sūtrānubaddhaśakuni kramataḥ svayaṁ mām*

Oh so steadily,  
of your own accord,  
out of innate compassion, you draw me  
to yourself  
like a bird on a string!

—Vedāntadeśika  
*Devanāyakaṣaṇḍikā*, 8

*tanme samarpaya matiṁ ca sarasvatiṁ ca  
tvāmañjasā stutipadairyaḍaḥ dhinomi*

But give me mind and the goddess of the tongue for singing  
and I'll straight away  
delight you  
with words of praise!

—Vedāntadeśika  
*Varadarājaṣaṇḍikā*, 4

## Introduction

### *The Poet and His God on the Road to Kāñcī*

It is full dark, so the story goes, on the road north to Kāñcīpuram near the river Peṇṇai. We are in the Tamil Land, in the deep south of India, sometime in the late thirteenth century. The great scholar, religious teacher, and poet, Vedāntadeśika, is on his way out of town, just a few miles down the road from the village of Tiruvahīndrapuram, the “Town of the Holy King of Serpents,” near the coast. We must imagine the rest: all of a sudden, the air around him streams with light, a clear high incandescence that obliterates the darkness. Then, after this first bright explosion, a deep orange glow settles on everything. The paddy fields and crouching areca and palm groves bristle with tawny flames. And with the flames comes, impossibly, a gentle rain, sweet on the lips. A god stands before the great teacher-poet: it is Devanāyaka, “The Lord of Gods” himself, the form of the god Vishnu at Tiruvahīndrapuram, a god he has just left behind in the

village temple after evening worship. But now Devanāyaka stands on the road, a glistening black deity with his halo of burning air, his weapons shining, a monsoon cloud just before the rains. And the poet begins to weep; his hair stands on end. As he would later write of Devanāyaka:

You never turn from those devotees, O Acyuta,  
 whose minds,  
     like moonstone that sweats  
     under shining  
     moonlight  
 melt into a flood of tears at the sight of your face,  
 whose bodies bristle, their hairs standing on end,  
     like *kadamba* trees  
     bristle with buds  
     after a storm.<sup>1</sup>

The god asks the poet why he is leaving without having composed songs in his honor. He tells his poet not to leave his village shrine until he has sung in his own words “what is sung in the old Veda.”

Vedāntadeśika, it is said, returned immediately to Tiruvahīndrapuram, “like a bird on a string,” to the village temple, to the sacred hill and its wish-granting tree, where he had spent thirty years in spiritual practice. Before he left for good, tradition says, he sang the ravishing beauty of Devanāyaka’s body in hymns of great theological sophistication and sensual immediacy. Many of these hymns—in their detailed descriptions of the god’s body from head to foot—become “verbal icons” of the icon of Vishnu at Tiruvahīndrapuram. He would sing in lavish terms of this body of god in three different languages. In Sanskrit . . .

O Lord of Gods,  
     like your long garland,  
 Vanamālikā,  
     stirred into bright bloom, my mind,  
 radiant with wonder  
 becomes an ornament  
 for your neck  
     which wears fine tattoos  
     from Padmāvatī’s  
     lovely bangles  
 like a conch  
     blueblack  
     as the eye of a peacock’s tail  
 from the glow of your  
     dark light . . .<sup>2</sup>

in Prākṛit . . .

How is your waist  
 still so thin,  
 when you hold in your stomach  
 the eggs  
 of worlds,  
 like big bubbles on the ocean of primal matter,  
 stirred to its depths  
 by the moon  
 of your will ?  
 . . . A lover's beauty,  
 deepened by the emerald ladles of your shins  
 and the twin jewelled mirrors  
 of your knees,  
 O Acyuta,  
 never leaves your feet  
 which bear the marks of the lotus  
 like Lakṣmī . . .<sup>3</sup>

and in Tamil . . .

. . . O Lord of Truth to your servants,  
 your lovely body  
 is dark as lamp-black  
 as the deep blue  
*kāyā* blossom.  
 O munificent king who showers grace  
 like torrents  
 from a monsoon cloud  
 over Ayintai town,  
 if we do not forget the beauty  
 of your body,  
 we will not be born  
 again!<sup>4</sup>

According to his own account, Vedāntadeśika eventually composed in praise of Devanāyaka fifty verses in Sanskrit, the “ancient tongue”; a hundred songs in “charming Prākṛit,” a southern literary dialect of ancient love poetry and rival Jain poets and philosophers (whose early center of power was in neighboring Cuddalore); two long lyric praises and several poems in classical genres in the “graceful Tamil tongue.” To this day, during the month of Tai (December), devotees in Vedāntadeśika’s religious community ritually reenact this event by walking in procession with the decorated im-

ages of the poet and Devanāyaka to the shores of the river Peṇṇai, where they stay for a day, and return to the temple shrine in the night.

Whatever the historical veracity of this encounter, the implications of the story's central image—the desire of a vividly embodied and beautiful god for the songs of a particular singer-devotee—is clear. The god of this poet seeks and enjoys his own praise: human hymns are valorized as a source of divine longing and pleasure. Also clear in this account is Vedāntadeśika's studied comprehensiveness, his meshed linguistic world. A full praise of the deity demands more than one tongue. "His own words" mingle various literary forms of his Tamil vernacular, southern literary Prākṛit, and pan-regional Sanskrit. To "sing the body of God" in Vedāntadeśika's aesthetic and religious universe is to make explicit and self-conscious a polylingual discourse that expands upon earlier poetic traditions inherited from his fellow Ācārya-poets who wrote in Sanskrit and the Tamil "Ālvārs" (those "immersed [in God]"), saint-poets who flourished in the deep south of India from the sixth to the ninth centuries C.E.

### Summary of Themes

#### *Vedāntadeśika: "A Lion Among Poets and Philosophers"*

This book is about this extraordinary thirteenth- to fourteenth-century South Indian saint-poet, theologian, and philosopher Veṅkaṭanātha or Veṅkaṭeśa (c. 1268–1369), popularly known by the honorific Vedāntadeśika ("Preceptor of the Vedānta"). Vedāntadeśika is one of the most important brahman Ācāryas (sectarian preceptors) of the Śrīvaiṣṇava community of South India, a community that worships a personal god in the form of Lord Viṣṇu, one of the high gods of Hindu tradition, along with his consort-goddess Śrī or Lakṣmī. This community, which first developed around the tenth to eleventh centuries, claims the Tamil poems of the Ālvārs, especially those of the saint-poet Nammālvār, as equal in status to the Sanskrit Veda. Long after Deśika's death,<sup>5</sup> he was claimed as the founding Ācārya of the Vaṭakalai or "northern" school of Śrīvaiṣṇavism, centered in the ancient holy city of Kāñcīpuram in northern Tamil Nadu. Deśika's early association with the northern city of Kāñcī would be a significant source of his broad learning, his polylinguism, and what might be termed his "cosmopolitanism." For Kāñcīpuram, even before the time of Deśika, had long been associated with multiple religious communities—Buddhist, Jain, Hindu—and a decidedly cosmopolitan atmosphere. The city had deep roots in transregional brahmanical Sanskrit learning, though it also fostered the development of regional cosmopolitan literatures, most notably in Pāli and Tamil. Deśika emerges as one of the most cosmopolitan of the Śrīvaiṣṇava Ācāryas. Though he wrote primarily in Sanskrit, a language of supreme aesthetic and religious currency in northern Tamil Nadu, he also composed significant poetry in regional literary Tamil and Māhāraṣṭrī Prākṛit (the most refined southern form of literary Prākṛit, a cosmopolitan cousin to Sanskrit, the language of the great fifth-century poet and playwright Kālidāsa, and of an ancient southern anthology of love poems attributed to a certain King Satavāhana Hāla, c. second century C.E.). His lyric hymns in these three languages mark a zenith in the development of medieval Śrīvaiṣṇava literature and are a vivid example of a particularly southern cosmopolitanism. Along with working in three major languages of his southern tradition, Deśika was a master of many genres of philo-

sophical prose and poetry. He wrote long ornate religious poems (*kāvya*s) in Sanskrit; a Sanskrit allegorical drama (*nāṭyam*); long religious lyric hymns (*stotras* and *prabandhams*) in Sanskrit, Prākṛit, and in Tamil; and commentaries and original works of philosophy, theology, and logic in Sanskrit and in a combination of the Sanskrit and Tamil languages called *maṇipravāḷa* (“jewels” and “coral”). Tradition ascribes to him the resounding epithets of *kavitāṛkikasimha*, “a lion among poets and philosophers (or ‘logicians’),” and *sarvatantrasvatantra*, “master of all the arts and sciences.” Deśika’s work is a kind of compendium of much that went before him in South Indian philosophy and religious literature; like St. Thomas in the medieval Christian West, his work is encyclopedic, though it also evinces a creativity and artistry that transforms everything it touches. There also is something of the vigorous genius of his near-contemporary Dante as well.

Yet in spite of his laudatory epithets and impressive body of work, on the whole this poet-philosopher has been relatively ignored in Western comparative studies of Indian philosophy and literature. Such neglect not only skews our sense of the history and character of South Indian devotion but obscures a compelling example of creative cultural and linguistic synthesis. We see this spirit of synthesis embodied in Vedāntadeśika’s traditional epithets. He was master of all “tantras” (this term embraces multiple genres of texts); he was also both a *kavi* (a master poet) and a *tāṛkika* (a “logician/debater/philosopher”). Tensions and complementarities between poet and philosopher, the devotional lyric and theological prose, are enacted within the same person.

In both classical and medieval India, to be called a *kavi* was not merely empty rhetoric. One had to earn such a title. Poetry was as competitive a field as theology in medieval as well as in ancient India.<sup>6</sup> A *kavi* in the Sanskrit tradition had to have mastered all the poetic meters, aesthetic conventions, and other formal rigors of a demanding and highly cultivated art. In Deśika we not only have an example of a *kavi* in the traditional literary sense but a *religious poet* who has mastered and integrated into his spiritual art all the conventional tools of secular poetics. Though Deśika’s blending of secular and religious genres (or work in more than one language) is not unique in the Indian, or more broadly South Asian, context, he is certainly a neglected South Indian example of such a poetic and linguistic synthesis.

I will explore the many continuities between this thirteenth- to fourteenth-century poet-philosopher and the earlier generation of Tamil poet-saints and Ācārya-poets who composed in Sanskrit; I will also discern ways in which Deśika’s work represents a departure from both Ālvārs and Ācāryas. Deśika’s devotional poetry combines in a dynamic way the local/regional literary prestige of Tamil as a language of “emotions” with the pan-regional aesthetic prestige and power of Sanskrit (with Māhārāṣṭrī as Middle Indo-Āryan literary spice). Deśika’s writings expand the linguistic field of South Indian devotion beyond the normative claims either of Sanskrit or Tamil devotional texts. His language choices embrace both the singularity of Sanskrit as divine “primordial tongue” and the subordinate *but equally divine* claims of his mother tongue, Tamil.

### *The Philosopher as Poet in Three Languages*

For a thorough assessment of Deśika the philosopher “as poet” we need to examine his work in more than one of his working languages, comparing his poems in different languages to one another and to earlier Sanskrit, Tamil, and Prākṛit models. In doing



so, we will see that Deśika is more than a Sanskrit poet who simply “translates” an “original” Tamil bhakti tradition rooted in the Ālvārs, or a “Tamil” poet bent on “Sanskritizing” his mother tongue. The situation is far more complex.

As we will see, like many of his Ācārya predecessors, Deśika moves the “Tamil tradition” of passionate devotion forward from its purely local and regional focus to a broader, translocal context through his Sanskrit and Prākṛit compositions; but at the same time he composes his own original Tamil poems, which expand and affirm Tamil literary tradition without being diluted or muted by Sanskrit.

Ultimately, his work transcends both a certain Tamil-centeredness and a focus on Sanskrit alone, twin ideologies that had flourished in various historical contexts and communities in the south of India from the time of the Ālvārs to Deśika’s own time. The South Indian devotional tradition becomes in Deśika’s work a multilingual, multi-centered tradition. This is why I will speak, for instance, not merely of Deśika’s hymns in their “Tamil,” but more broadly—as the title of this book indicates—in their “South Indian” tradition.

### *The Poet Against the Philosopher*

In my exegeses of the poems I will also address and further elaborate on a theme first addressed by the scholar Friedhelm Hardy almost two decades ago in an essay on one of Deśika’s *stotras*: the tensions between the theological vision in the poems and the theology expressed by the very same poet’s prose.<sup>7</sup> Such tensions are most suggestive for a comparative study of philosophical and poetic writing. Deśika was not only a *kavi* and a *tāṛkika* but also an “Ācārya,” a sectarian “preceptor” and “teacher,” a scholastic commentator and interpreter of the tradition of the Ālvārs as well as earlier Ācāryas like himself. He generated both “primary” and “secondary” texts, integrating what we might too neatly divide into the categories of “poetry” and “philosophy.”

Tensions in the poetry arise specifically around the issue of surrender (*prapatti*) to God. Deśika’s hymns to Vishnu articulate a vision of surrender that seems to be more radical than that outlined in the poet’s own doctrinal works. The doctrine in prose cautiously affirms human self-effort in the action of grace, while the poem emphasizes helplessness, the absence of any human “means” to salvation. Doctrine in the poem—as Hardy long ago noticed, and as my study will underscore—is more “fluid,” less monolithic than doctrine outlined in prose.

### *Intellect, Emotion, and the Goddess of Poetry*

Ultimately, we see in Deśika how philosophical positions and doctrines, when put into poems, are transformed by a master of both genres. The medium of the poem offers Deśika the philosopher a unique space of interpretation, distinct from his own prose commentaries and independent treatises.

I will argue that in the poem we have displayed in a most complex form Deśika’s union of intellect and emotion; philosophy and poetry; the sensual/erotic and intellectual dimensions of devotion. In Deśika’s love lyrics, the “mind” is often portrayed as a lover, a “lady in love” who pines in separation from her Beloved. The mind is a passionate, even erotic instrument in the drama of divine union and separation. In one

*stotra*, Deśika prays for *matī*—"mind, intellect"—and *Sarasvatī*—a goddess of the tongue, the goddess of poetry—so he can properly sing a praise for Lord Vishnu. This certainly implies that for Deśika the intellectual and "poetic" dimensions meet in the song—each is crucial for the hymn. Yet the space of the poem also provides what Deśika himself will describe as an "overflowing of ecstatic experience" (*anubhava parivāhamāka*), implying that in the poem one may find a certain overflow of "experience" beyond the structures of theology and even poetics.

### "Singing the Body of God": The Praise of Shrines and Their Icons

I focus my textual analyses in this book on Deśika's praise-poems to three iconic forms of Vishnu, *mūrtis* or *arcāvatāras*. In doing so, I concentrate on shrines and temple images that were most important to him: the shrine and icons of Varadarājaperumāl in the northern temple town of Kāñcīpuram; those of Lord Devanāyaka at the small village of Tiruvahīndrapuram near the western coastal town of Cuddalore; and finally, the shrine and icons of Lord Raṅganātha at Śrīraṅgam, a temple complex that became, by the tenth century, the most important southern center of power in Deśika's community.

These hymns of Deśika to the beautiful icon-bodies of God both vividly reflect his rootedness in the icon-based poems of the Ālvār and Ācārya traditions and express some of the most emotional aspects of Deśika's own devotional poetics. This makes them particularly suitable for comparative study. In such poems that "sing the body of God" we can most vividly see his distinctive contributions to the South Indian Vaiṣṇava tradition he inherited. Both similarities and differences with regard to Ālvār and Ācārya bhakti are most clearly inscribed in these particular kinds of hymns. Moreover, such icons in "beloved places" inspire some of Deśika's finest poetry.

Deśika's poems in praise of temple images go even beyond those of the Ālvārs and Ācāryas in their vivid, at times erotic portrayal of the "beautiful holy body" of Vishnu in the temple. Vishnu's icons here are far more than mere pointers to or reminders of their divine referent; rather, they are seen in the eyes of the saint-poet as living "bodies" of the deity, the concentrated form of the godhead in the small space of a precious metal, wood, or stone figure. In the saint-poet's "devotional eye," to use a phrase of Richard Davis, they are "pieces" of heaven on earth, and in some instances make earth—for the other gods as well as for human devotees—preferable to heaven.<sup>8</sup> In Deśika's devotional poetics, "holy seeing" (*darśana*)—seeing and being seen by God—is the experience of a beauty (Tamil: *aḷaku*; Sanskrit: *lāvaṇya*, "glowing loveliness") that saves; for Deśika, what we might term the "aesthetic" and "religious" mutually inhere in the vision of the body of God, both on a theoretical and on an experiential level. Deśika the poet consistently expresses, in his passionate devotion to these "accessible" earthly bodies of God, a reversal of values characteristic of an earlier generation of saint-poets.

Throughout this book I will analyze in some detail the "body language" used by Deśika to describe religious ecstasy before temple images, showing its relevance to theories of religious symbolism, divine embodiment, the poetry of "presence," and to a disputed point among scholars of South Indian devotion: the existence of "emotional bhakti" in the work of a generation of poets and theologian-commentators after the Ālvārs. For, in spite of Deśika's poetry of presence, inherited from a confident scholastic tradition and from structures of divine mediation, we will also see that he is in touch with ele-

ments of an experience of divine *absence* and deferral, the agonies of divine separation, even a certain paradoxical experience of “absent presence” or “separation-in-union,” found most powerfully in the poems of Nammālvār.

## Methodological Framework

### *Vedāntadeśika and Religious Cosmopolitanism*

The issue of audience in Deśika’s work is complex and is bound up with the cosmopolitan venue of his natal city of Kāñcīpuram, as well as the long, and sometimes antagonistic, history of Sanskrit and Tamil in the south. His narratives speak of his many travels and contacts with various sectarian groups throughout the north and south of Tamil Nadu and what is now the state of Karṇāṭaka. His audience seemed to combine thoroughly polyglot religious scholars and poets of different traditions within and outside of the Hindu fold, with those whose learning emphasized the supremacy of Sanskrit or Tamil alone, or those for whom Māhārāṣṭrī was a language of prestige.

But issues of audience and identity are also bound up with Deśika’s place at the intersection of two important literary/historical streams. Deśika the thirteenth- to fourteenth-century Kāñcī Ācārya, lived well into what Sheldon Pollock has termed “the vernacular millennium,” an age of literary “vernacularization” that spread throughout South Asia from approximately 1000, reaching its peak at about 1500 c.e., and that included the development of new cosmopolitan forms of Tamil literature;<sup>9</sup> at the same time, Deśika was a member of a brahmanical religious elite (centered in Kāñcī, the “north” of the “south”) among whom Sanskrit was enjoying a resurgence of literary and philosophical/commentarial production.<sup>10</sup>

I have already spoken of how Deśika affirms the aesthetic and religious ideals of Sanskrit and Tamil. Historically speaking, using Pollock’s framework, we can say that Deśika’s work affirms the transregional, universalistic values of the “Sanskrit cosmopolis,”<sup>11</sup> a pan-South Asian elite cultural formation whose geographical range, at its peak development from 300 to 1300 c.e., spanned the length and breadth of South, Central, and Southeast Asia; at the same time, his accomplished poetry in Tamil is witness to his place in a long, many-sided process of vernacularization in the south. One might say he embraced the twin values of Sanskrit (and Prākṛit) cosmopolitanism and Tamil vernacularism,<sup>12</sup> though, as Pollock remarks, Tamil, in fact, had long laid claim to its own cosmopolitanism; it was a literary vernacular that had long “become cosmopolitan for [its] regional [world].”<sup>13</sup> What Deśika does is compose in what had long been rival cosmopolitan languages in the deep south: pan-Indian Sanskrit and Tamil, one of the richest examples of a “cosmopolitan vernacular.”

Language choice is as key an issue in the history of literatures and polities in South Asia as it is in the history of East Asia and premodern Europe. The choice to be vernacular, and the choice to be translocal and cosmopolitan—or even more, the choice to make of the vernacular a vehicle of a cosmopolitan vision—are very important, and little-studied elements of historical/cultural formations. While this book is neither a full-fledged historical argument about language choice nor a detailed study of cosmopolitanism in premodern Tamil Nadu, it will be clear throughout this book in what ways Pollock’s arguments about cosmopolitanism and the vernacular shed light on Deśika’s complex literary and cultural synthesis.

To put it simply: Deśika represents a late religious flowering of the Sanskrit cosmopolis, and, at the same time, as a South Indian brahman embracing both Tamil and, in one notable instance, Māhārāṣṭrī Prākṛit, he affirms the values of the cosmopolitan vernacular. In this comprehensiveness Deśika the Kāñcī brahman-artist joins a significant cohort of cosmopolitan writers that spans the Jains in northern and southern India to Buddhist poets in Śrī Laṅkā who flourished during and after his lifetime.<sup>14</sup>

Deśika's cosmopolitanism, rooted in his early training in Kāñcīpuram, is the self-conscious embrace of both local/vernacular or regional identities and the translocal, pan-regional values of his social-cultural milieu. Such a "twin valorization," articulated in works of art, theology, or philosophy, can lead to quite an elaborate balancing act.<sup>15</sup> The cosmopolitan intellectual localizes the translocal and translocalizes the local, playing one off the other, creating a discourse where both are affirmed.

### *Complementary and Contrasting Polarities*

These issues of local and translocal discourse bring up a central dynamic of this study. The argument of this book is structured around several complex "reflexive" oppositions that emerge in Deśika's poetic work. "Reflexive" here means that these oppositions are never between isolatable wholes. At times, one pole of the opposition may "problematize" the other, but will never entirely replace it; the "other" is always there as a necessary complement or even foil. Such oppositions may also reflect upon and respond to each other, and in some instances, even complete each other. Oppositions are not univocal, but multivalent. John B. Carman, in his recent work on intra- and extradivine oppositions, has spoken of complementary or contrasting *polarities*. At bottom, whatever the relationship, the poles cannot be separated; they are different, but not divisible.<sup>16</sup> This vocabulary of "polarity" is best suited to the problem of oppositions and their relations in Deśika's work.

Thus, the relationship, for instance, between poetry and philosophy; Tamil and Sanskrit; local and pan-regional; cosmopolitan and vernacular; sacred and secular; intellectual and emotional; divine "presence" and "absence;" or this-worldly and heavenly is never simply one of "pure" opposition or univocal relation in Deśika. When we look closely at Deśika's poems, as well as his prose and the work of his own commentators, we see many forms of relation emerge. And there is no isomorphy between these various oppositions, that is, they do not all reveal the same degree of tension or tenor of relationship. While some are complementary, others emphasize contrast and a certain tension.

### *Modes of Reflexivity*

I will also utilize A. K. Ramanujan's thesis on varieties of reflexivity in Indian literatures in an attempt to place Deśika's work within his "South Indian Tradition." I will follow Ramanujan in utilizing Charles Sanders Peirce's "semeiotic" vocabulary to speak of *iconic* or *indexical* symbols. I have already mentioned Deśika's cosmopolitanism, and the polyglot and/or specifically Sanskritic or Tamil-speaking audience, but how do Deśika's poems in the three most important religious tongues of the South resonate with other earlier poems within the religious and literary traditions he has inherited,

particularly the Tamil compositions of the Ālvārs? Does he piously imitate previous poets or, perhaps in subtle ways, stake his own claim as authoritative master? Or is he somewhere between these two extremes, neither “ruining the sacred truths” nor passively mirroring earlier masters?<sup>17</sup>

Ramanujan has claimed that traditional Indian commentators do not see Indian literature in historical perspective; rather they form what he calls—citing T. S. Eliot—a “‘simultaneous order,’ where every new text within a series confirms yet alters the whole order ever so slightly, and not always so slightly.”<sup>18</sup> How then does Deśika’s Sanskrit and Tamil poetry “confirm yet alter” the “order” of South Indian literature, most specifically, the Tamil literature of devotion? Our eye is on both the ways Deśika’s work “confirms” and “alters” what is, in our lens of interpretation, the very fluid and dynamic “order” of bhakti literature in the south.

As we will see, in only a very few cases might Deśika’s work be seen as *iconic* in relationship to Ālvār bhakti in Tamil; that is, some stanzas bear a kind of “geometrical” resemblance to poems of the Ālvārs. There is certainly an attempt by his modern commentators to push Deśika’s “iconicity” (religious and literary equivalency) with the Ālvārs, a push that reveals more about modern attempts to construct a “Tamil Deśika” after the model of the Ālvārs than it does about Deśika’s poems themselves.

However, as we will see especially in chapter 5, there is a context in which Deśika’s poems can be seen as “icons” of sorts. While they are not iconic “translations” of earlier works in the semiotic sense, portions of the Ācārya’s hymns that describe the beautiful bodies of Vishnu from foot to head or head to foot act like verbal “icons of icons.” Such descriptions, called *anubhavas* or “enjoyments” of the god, do bear a certain “geometrical” resemblance to their divine referent. I will carefully distinguish between these different modes of “iconicity” throughout this study.

Ultimately, using Ramanujan’s analysis of patterns of reflexivity in Indian literature and Peirce’s semiotic, I will argue for the overall *indexical* nature of Deśika’s poetry vis-à-vis the Ālvār tradition. This is to say that while Deśika’s poems may reflect at times—in vocabulary, setting, and imagery—certain elements of the earlier Tamil tradition, they are nonetheless embedded in a specific context all their own, a cosmopolitan context where Sanskrit, as transregional “mother tongue” beyond all mother tongues, held pride of place among all languages, though without ever replacing Tamil and the most refined form of Prākṛit. Put another way: the *icon* “idolizes,” while the *index* “alters” by referring or signaling to its own context without which it would make no sense.<sup>19</sup> Deśika “makes it new” without sacrificing tradition. This is no Bloomian agonistic “transsuming” of one’s “father tradition,” but rather a creative appropriation that furthers while it affirms a long literary tradition.<sup>20</sup> As I have noted, Deśika’s vigorous, self-consciously refined and original verses “idolize” only the body of God.

## A Note on Sources and Translation

### Stotras and Prabandhams

All of the poems discussed in this book have been edited and commented upon by Śrīvaiṣṇava Ācāryas from the early years of this century, and, as far as I know, there are no significant textual variants (other than minor misreadings here and there) or textual

problems connected with any of them. Because Deśika's Sanskrit *stotras* have a long history of liturgical use in temples, there are many editions of the "Deśika Stotra Mālā," including little pamphlets printed for use at temples. Throughout the book I have utilized several published editions of Deśika's Sanskrit *stotras*, all of which include the Prākṛit *Acyutaśatakam* with Sanskrit *chāyā* or paraphrase/translation. Along with the *Śrīmatvedāntadeśikagranthamālā*, edited by K. P. B. Aṅṅaṅkarācāriyar and Śrī Sampat-kumārācāryasvāmin (in several volumes, 1940–58), the collected Sanskrit works (including the Prākṛit) without commentary, I have consulted many older edited versions of individual *stotras* with Sanskrit, Tamil, Prākṛit, or *maṇipravāḷa* commentaries. I have carefully cited the most important of these, such as the Sanskrit commentary on the *Bhagavad-dhyānasopānam* of Veṅkaṭagopāladāsa (Śrīraṅgam: Śrīvāṇivilāsa Press, 1927) and *Śrīman-nigamanta-mahādeśik'anugrihinam Varadarājapañcāśatstotram Śrīnivāsācāryakṛtavyakhyāsa-metam* on the *Varadarājapañcāśat* (MS text and Sanskrit commentary at the Institute Francais d'Indologie, Pondichery, n.d), in the footnotes (where appropriate) and in the bibliography. When I was at the revision stage of this book, I was able to use a printed version of Śrīnivāsācārya's commentary in Pierre-Sylvain Filliozat's edition of Deśika's *Varadarājapañcāśat*, an edition that was very helpful to me in the final stages of this study.<sup>21</sup> Such commentaries are a rich source of interpretive material and deserve a study unto themselves, particularly with regard to their language use in the early years of the century up to the 1940s. One of the more erudite of these commentaries, for example, is the *Acyutaśatakam* with the Prākṛit commentary (*Prākṛita Prahriyā Vyākhyā*) by Deśikācārya, the Sanskrit commentary of Tātācārya, and the *maṇipravāḷa* commentary by Raṅganāthācārya (Grantha and Tamil scripts, Kumbakonam, 1910, 1911).

Overall, I am deeply indebted to an edition of Deśika's *stotras* that has become standard since the 1960s, the *Śrīdeśikastotramālā, uraiyūṭaṇ*, edited with a modern Tamil commentary and word gloss by V. N. Śrī Rāmatēcikācāryar (Madras reprint, 1982 [1966]). The Tamil commentaries and individual word-glosses are obviously meant to introduce Deśika to a modern Tamil-speaking audience of devotees who do not necessarily know Sanskrit, but they are neither elementary nor simplistic. In many cases Rāmatēcikācāryar summarizes the basic lines of interpretation of earlier twentieth-century commentators, along with the important narratives connected with the texts, and so his commentaries are useful tools in understanding Deśika's place in his community and that community's sense of Deśika in the tradition of Sanskrit and Tamil literatures. As I discuss later in some detail, Śrīvaiṣṇava commentary is far from reductive, but exhibits, in many areas of interpretation, creativity and imagination. I will refer throughout this study to core insights of Śrīvaiṣṇava Ācāryas that come from a close reading of the commentaries.

The case of the "Tamil prabandham" is far more complex. Unlike the Sanskrit *stotras*, the Tamil poetry does not have a long tradition of individual commentary, though there do exist at least two individual volumes on the *Mummaṇikkōvai* from the late 1940s and '50s (see bibliography). As we will see in more detail later, the *Navamaṇimālai* and *Mummaṇikkōvai* are unique in many ways among Deśika's Tamil poetry; they are recited at the temple of Devanāyaka Swāmi at Tiruvāhindrapuram, though they have a limited liturgical use elsewhere.<sup>22</sup> Most of Deśika's Tamil *prabandhams* come from his larger *maṇipravāḷa* works, where they are framed by Deśika's own prose commentaries and additional Sanskrit verses. The *Meyviratamāṇṇiyam* is set within Deśika's *maṇipravāḷa* prose "place legend" of Varadarāja Perumāḷ temple called *Śrī Attikiri Māhātmyam*, which

includes Sanskrit poems as well. Though this text was most likely recited liturgically at Kāñcī from an early period, it has not attracted its own separate commentarial tradition. Tamil rarely stands on its own in Deśika's work, or even, as we will see, in his narrative biographies; rather, Tamil stands *with* Sanskrit, and the prose vehicle *maṇipravāḷa*, a mingling of the two tongues, often mediates between them. But here, we must again discuss Rāmatēcikācāryar's editing skills.

Deśika's Tamil poetry never stood alone as such, as a separate body of work (as "book": *nūl* or *grantha*), over against the Sanskrit *stotras* or the Ālvār *prabandhams*, until Rāmatēcikācāryar published his edited collection of the "Deśika Prabandham" with "simple" Tamil commentary, individual word glosses, indices of first lines, and detailed glossaries (*Śrīteścikappirapantam*, *uraiyuṭaṇ*) in 1944. Prepared in the 1930s and 1940s, and ready for publication in 1941, the *Śrīteścikappirapantam* is a landmark work produced during an efflorescence of the "Tamil consciousness" movement in South India. It carefully extracts Deśika's Tamil poetry from its original context in many disparate sources, mostly from *maṇipravāḷa* doctrinal texts known as *Rahasyas* ("secrets"), and systematically comments on each stanza, translating the many unfamiliar archaic Tamil words and verbal forms into their modern Tamil equivalents, and glossing Tamil philosophical vocabulary into more familiar Sanskrit terms. As in his edition of the *stotras*, Rāmatēcikācāryar's commentaries provide a summary of the texts and close reading of significant passages. The Ācārya not only tries to place Deśika's *prabandhams* in the stream of Sanskrit and Tamil religious literatures, but, most significantly, as we will see, he argues for the continuity, even the *equivalency*, of Deśika's Tamil with the Tamil of the Ālvārs. The *Deśika Prabandham* is, of course, to be set beside the companion Sanskrit volume of *stotras*, embodying the Ubhaya or "dual" Vedānta of the Śrīvaiṣṇavas; but even more significantly, it is meant to be set beside the *Diviyapirapantam*, or collected poems, of the Ālvārs. We will have many occasions to look more closely at this claim for Deśika's Tamil.

At this point, we need to bear in mind that Rāmatēcikācāryar's *Deśika Prabandham* was produced in a politically and socially turbulent time in south India, one that saw the veritable apotheosis of a long process by which the literary history of the South had been constructed as a pointedly "Tamil" history, and the history of Sanskrit learning and brahmanic influences in South India had been systematically suppressed.<sup>23</sup> In the years 1940–42, as the *Deśika Prabandham* was being prepared, U. Vē Cāminātiyar, the great anthologist of early saṅgam poetry and other Tamil "classics," was publishing *En Carittiram*, "My Life Story," in twenty-two installments in the popular Tamil weekly magazine, *Ānanta Viṭaṭaṇ*. This autobiography, as Ann Monius has recently argued, is far from a naive or "artless" reflection by a humble itinerant scholar; it rather represents a subtle and often artful contruction of Tamil literary tradition as monolingual (ignoring the long history of interaction between Sanskrit and Tamil), nonsectarian (ideologically neutral), and morally pristine. Cāminātiyar also veritably erases any evidence of the considerable role the Sanskrit language played in his own Smārta brahman background, all for the sake of establishing the sacred supremacy of Mother Tamil (*tamiḷ tāy*).<sup>24</sup>

It is not difficult to see Rāmatēcikācāryar's edition of Deśika's Tamil *prabandhams* as a phenomenon of—and perhaps a response to—this period's Tamil "revivalism" in its (sometimes excessive) defense of the "Tamilness" of the brahman Deśika, the poet and

religious scholar who also composed exemplary Sanskrit works. It is as if Rāmatēcikācāryar wanted to say: Deśika, this brahman Sanskrit poet is also “Tamil.”<sup>25</sup> But of course this is “Tamil” in a way that would have never made sense to the fourteenth-century Ācārya.

Finally, it seems that for some time (by the '30s and '40s) the Vaṭakalai brahmans themselves had too much emphasized Deśika's Sanskrit works, to the detriment of the Tamil compositions. There is some evidence that Vaṭakalai tradition privileged the care and preservation of (and commentary on) the Sanskrit works over those composed in Tamil.<sup>26</sup>

We will return many times, in the course of this study, to these extremely important issues, though in the context of a study of Deśika's work in its own time and provenance.

### *The Task of the (Poet) Translator*

Though this thematic study does not focus on translations per se, my translations from Deśika's three languages form the backbone of this book and its argument, and so some reflections on the act of translation are in order.<sup>27</sup>

As someone who was writing poetry long before I began the academic study of religion and refashioned myself as a scholar-translator (poet), I have labored to “elevate,” in John Cort's phrase, adapted from Derrida, “the living body of Sanskrit [and Tamil, and Prakrit] poetry into American English.”<sup>28</sup> This is no mean task, and there are few good models and few teachers to serve as guide, particularly for Sanskrit. As Hank Heifetz, one of the best translators of Sanskrit poetry into American English, has observed, scholarly translations of Sanskrit poetry into English have generally been of very poor quality.<sup>29</sup> This contrasts with the history of poetry translations from Chinese and Japanese, for example, which seemed to begin on the right foot with the work of Ezra Pound (through Ernest Fenollosa's notes) and Arthur Waley, and continued in translations by modern and contemporary poets like Witter Bynner, Kenneth Rexroth, Gary Snyder, and Cid Corman.<sup>30</sup> Thus, the American translator from East Asian languages (academic or otherwise) begins work with exemplary models in clear, uncluttered, American English. The translator of Sanskrit and many other South Asian languages, on the other hand, is hampered by what Heifetz has called a long “tradition of the bad,” a style he refers to as “Indologese.” “Indologese” has its roots in nineteenth-century scholarly translations, though its impress can still be felt, in modern Indian and non-Indian translations into English. The characteristics of Indologese, according to Heifetz,

are stiff, archaizing diction (full of words like “wanton” and “charming”); the use of emotionally impoverished, merely “educated” language; antiquated inversions of sentence structure; and iambic rhythms (used directly or present as underlying patterns) that are inappropriate to the quantitative effects of Sanskrit verse and alien to the far more varied rhythmic achievements of twentieth-century poetry, developments which open up far more interesting possibilities for the translation of rhythm.<sup>31</sup>

One must add to this mix of false archaisms and dead notions of high poetry a tendency to overload translations with untranslated technical terms and plenty of parenthetical fill-ins (inherited from the translations of philosophical texts), and you get something well-nigh unreadable. Often, much Sanskrit poetry has simply been translated into barely readable prose, which has done much to obscure the poetic merits of



large bodies of work, simply killing the language for most contemporary readers of poetry.<sup>32</sup>

Vedāntadeśika has been particularly badly served by this latter tendency. Much of what I have translated in this book has been translated into such Indologese, in prose or verse incarnations. I cite one example at random from a contemporary Indian English translation of the *Devanāyaka-pañcāśat* (verse 40):

O Devapati! Victory be to Your shanks which helped You in carrying messages (as the ambassador of Pāṇḍavas), in carrying away the clothes of the cowherdesses and in following (hunting down) the asuras. They shine like (=are shaped like) Manmatha's bugles, quivers and vessels called Kalāchī.<sup>33</sup>

This is supposed to translate the following Sanskrit stanza:

*dūtye dukūlaharaṇe vṛajasundarīṇām/*  
in being a messenger / in stealing the fine cloth *dukūla* dresses / of the lovely  
girls of Vraj  
*daityān nudhāvāna vidhau api labdhasāhyam//*  
pursuing the daityas / in being expedient / also/[they] helped you obtain  
*kandarpa-kāhala-niṣaṅga-kalācika-ābham/*  
of Kāma-vīṇā / stringed instrument or drum-quiver-waterpot-like / resembling  
*jaṅghāyugam jayati devapati tvadīyam//*  
pair of calves / victory! / O Lord of Gods / of you.

I have rendered this verse as follows:

When you ran as messenger  
between armies  
or when  
you snatched  
the fine *dukūla*  
dresses from the pretty cowgirls  
of Vraj—  
even when you ran down  
the fleeing daityas,  
they were there  
to help you.  
They shine like the slender vīṇā, the drum,  
the quiver,  
and golden waterpot  
of Kāma,  
divine Lord of desire:  
May your two fine calves  
be victorious!

I have sought in this book to translate Deśika's metrically and syntactically sophisticated poetry into contemporary American verse, avoiding the pitfalls of previous genera-

tions of Indologese. I want to make poems in English that are not “dead on the page”—poems that follow, as much as possible, not only the densely woven imagery of the originals, the musicality of their phrasing, but what Heifetz calls “rhythms of feeling for the ear.”<sup>34</sup> Although I have tried to stay as faithful as possible to the original—in many cases, even in word order and delicate balance of verbal forms—these translations are not meant as trots for discursive arguments, but are (new) (English) poems that, like the originals, are meant to be read aloud, and to stand on their own as distinctive forms of artistic and theological expression. In this I have been deeply influenced not only by Heifetz’s work in Sanskrit but, above all, by translators who have worked with Tamil, Kannaḍa, and Telugu languages, from George Hart and A. K. Ramanujan, to David Shulman, Velcheru Narayana Rao, Indira Peterson, Norman Cutler, and Vasudha Narayanan.<sup>35</sup> I might also mention the idiosyncratic but compelling volume of poetic translations from Prākṛit and Sanskrit by W. S. Merwin and J. Moussaieff Masson, *The Peacock’s Egg*.<sup>36</sup>

But it will be obvious to anyone familiar with A. K. Ramanujan’s exemplary translations from Kannaḍa and Tamil that my aesthetic ideals and even basic forms on the page—the visual orientation of phrasing and spacing—follow his model.<sup>37</sup> I have attempted to match the varying semantic, syntactic, and metric rhythms of the original in the visual placement of English words on the page, along with length of phrasing and word order (thereby speeding up or slowing down the reader). My translations not only reflect the relative line length and complexity of meters in the original languages, from the most economical Tamil *veṇṇa* or Prākṛit *āryā*, to the most elaborate Tamil *viruttam* or the Sanskrit *śārdūlavikṛīḍita* (the long, loping “tiger’s play” meter); but I also try to give the English reader a sense of the multiple internal rhythms of each unit of each line of this remarkable poetry by breaking up into separate concrete units (both visually and syntactically) what are single nominal or participial phrases in the original. For instance, in Tamil Deśika writes a clipped rhythmic, internally rhyming, alliterative and elliptical phrase *oru caṭai oṇṇiya kaṅkai tantāṇa*—literally, [the “Lord’s flower feet”] “which gave the Gaṅgā [which] mingled in one of the [matted] locks.” In my English this becomes a line broken into visual rhythmic fragments:

they gave us the Gaṅgā  
 who fell, caught  
 by a single lock  
 of Śiva’s  
 matted  
 hair . . .<sup>38</sup>

This is my attempt to capture not only the meaning of the original but also something of its internal music and rhythm (breathline and measure) into a contemporary idiom of American English poetry. This approach also holds true for long, richly evocative epithets, which can often be translated as descriptive phrases. Even individual phrases will evoke more than one simultaneous meaning; we will see how rich the Sanskrit epithet *avyājavatsalam* is—the Lord whose “tender mercy is without pretext” will occupy us for many pages, and will draw after itself a cluster of translations.<sup>39</sup> Finally, individual words—nouns or verbs—will draw to themselves many registers of meaning: the

rich semantic registers of the Tamil word *aṇṇu*, “love,” will call for some detailed attention. Often I will translate the multiple senses of a single Sanskrit, Tamil, or Prākṛit word with two overlapping English words or phrases. For instance, the Tamil phrase *mukiḷ matiyāy* literally means “[one whose] mind having grown dim,” but *mukiḷ* can also mean “to close up” or “fade” as a flower. I will translate such an expression with both senses (images) in mind:

but his mind had grown  
dim, closed  
like a bud,  
darkened by ripened karmas  
of many  
past sins.<sup>40</sup>

Only rarely will I actually add in English a word or descriptive phrase not present in the original. This will be to give the reader a sense of a rich image or set of images folded into in a single Sanskrit, Tamil, or Prākṛit word or phrase (this is actually quite a common phenomenon). One of the most striking “transgressions” of this sort occurs in my translation of verse 49 of the Prākṛit *Acyutaśatakam*. The phrase is *ghaṇakandalikandakaalikahambhasamāim*: “resembling the [soft] stems of plantain (*kadalī*) and roots of thick *kandalī*.” Both these images are meant to evoke frailty and transience—for some commentators *ghaṇa* also has the separate meaning of “cloud”—but *kandalikanda* houses a particularly evocative image. In Tamil, as the commentators note, white-flowering *kandalī* evokes *nāykkūṭai*, a small frail growth seen in fields after rain.

I have tried in my translation of this Prākṛit verse to foreground this image. First, a transliteration and literal translation of the original, in measured, economical *āryā* meter:

*ṇa mahenti ṇaṇavantā taraṅgaḍiṇḍirabubbuasaricchāim/*  
do not take as great / those who know / of waves in the sea / foam / bubbles  
/ resembling  
  
*vihipamuhāṇa paāim ghaṇakandalikandakaalikahambhasamāim:*  
beginning with Brahmā and others / realms:stations / thick:or clouds /  
kandalī roots / *kadalī* or plantain stems / resembling.

Now, my translation:

Those who know think little  
of the starry realms of Brahmā  
and the others—  
  
those places:  
like the bubbles and spume of waves or clouds,  
like the soft stems  
of plantain  
  
or the frail roots  
of white-flowering *kandalī*

thick  
in fields  
after rain.

I will cite in footnotes all cases where my translation departs significantly from the original, and will discuss in the notes and in the body of my analysis all significant interpretive issues related to prosody and vocabulary. While the English verse will mean to stand on its own as a literary translation, the notes and my running commentaries will provide crucial philological and Indological groundwater, especially for those who know these three languages. This will be at times a precarious balancing act: on one side, I affirm the virtues of a scholarly study with close reading of the original texts; on the other, I desire to create English poems and avoid the pitfalls of Indologese.

One final point, and two final examples. Ramanujan has called attention to the “left-branching syntax” of the Tamil language. This is to say, word order in Tamil can be the exact opposite of English. In Tamil one would read “all people / complete compassion-raining-Ayintai town,” or “Brahmā and others beginning with-realms,” and would have to reverse the order in translation, often supplying missing (but implied) prepositions. This left-branching syntax is also central to Sanskrit and Prakrit prosody. It goes without saying that I have reversed many left-branching phrases and compounds in this study, and supplied my share of prepositions, though, as a careful reader of the translations and footnotes will observe throughout, I have most of the time sought to preserve the overall word order in an individual stanza. That is, my English poems often try to preserve the mysterious and sometimes charming quality of left-branching syntax. The reader of these poems in the original first meets with a series of descriptive phrases, images that build one on the other, modifying sometimes what turns out to be the subject of the phrase or sentence, and sometimes the object; often only by the very end of the stanza do we have a subject in the nominative case and a finite verb, and the mystery is solved! I have tried to come up with an English equivalent to this game of suspense, and in the process I hope I have not tortured English syntax too much.<sup>41</sup> I cite at random a Sanskrit example from *Devanāyakapañcāṣaṭ*:

Though it is so thin,  
O Lord of gods,  
it swallowed  
and spat out  
this entire  
universe;  
its three soft  
folds  
mark nothing less  
than the three-fold  
division  
of worlds;

in its fragrant lotus navel  
a bee  
the shape of Viriñca,  
Lord Brahmā,  
has its little house:  
like a waist band  
my mind  
adorns  
your sweet belly.

I will end this discussion with a final example—with transliterated text and literal translations—from a Tamil poem that will be very important to this study. By now I hope the reader can detect various strategies present in the translation, as well as get a sense of the sound, word order, and felt rhythms of the original:

*talaiviyiṇ nilaimai kaṇṭu tōli irāṅkippēcutal:*  
of the heroine / the condition / seeing / the concerned friend / speaking:

ārkuuñ karuñai polwāñ ayintaiyil vant' amarnta  
 “full / complete / all people: mercy: raining / gushing: to Ayintai: coming:  
 remaining:”

*karkkoṅṭalai kaṇṭa kātal puṇamayil kaṇ paṇiyā*  
 “black cloud: saw: love / passion: mountain wild peacock: shedding tears:”

*verkkum mukilkkum vitirvitirkkum velki vevvuyirkkum*  
 “sweating; horripilating; shaking / throbbing with intensity; ashamed / shy;  
 panting / sighing:”

pārkin̄ravarkk' itu nām eṅkol en̄ru payiluvamē.  
 "to those who see this [condition]: what shall we say?"

*The concerned friend speaks, seeing the condition of the heroine:*

Sighing, she quivers with desire  
then shrinks with  
shame; damp with sweat,  
hair standing on end,  
her eyes fill with tears—

she is a wild peacock of the hills  
crying its desire  
in love

when she sees the dark cloud come to rest  
over the town of the serpent king,  
raining sweet mercy  
on all its people.

What shall we say to them  
when they see this?<sup>742</sup>

Between my English translations and occasional philological notes on the syntax, vocabulary and, if relevant, the sound (alliteration, play of consonant clusters or sibilants, etc.) of the original, I hope the reader will gradually develop a taste for the richness of this remarkable body of poetry, so remote in time, but not, I trust, in literary and religious sensibility.

## Outline of Chapters

In chapter 1 I give a thematic overview of Deśika's work and milieu, his Śrīvaiṣṇava tradition and his theological debates with his Ācārya colleague in the southern city of Śrīraṅgam, Pillai Lōkācārya. This chapter will also include a brief survey of previous scholarship and a special focus on Deśika the philosopher and theologian as poet. I will also address Deśika's aesthetic and religious links with important earlier and later Vaiṣṇava texts and traditions, from the *Bhāgavata Purāṇa* and *Kṛṣṇakarmāmṛta* in South India to Gauḍīya Vaiṣṇavism in Bengal. Chapter 2 discusses the traditional sacred biographies and important inscriptional sources that give us a sense of the poet-philosopher's place in history between two of the most important South Indian dynasties of the "late medieval" period, that of the Cōlas and Vijayanagar.

We will see in chapter 2 how Deśika was a politically transitional figure. Though he is emphatically seen by his tradition as a sacred "temple" and not a secular "court" poet, we see, at least in two Śrīraṅgam inscriptions attributed to him as well as in his relationship with a young Telugu prince, that he put some of the weight of his religious authority behind the emerging Vijayanagar empire. His praise of a victorious brahman general of Vijayanagar at Śrīraṅgam anticipates alliances of secular and religious power commonplace among Ācāryas of his own community a generation later.

Both the discussions in chapter 1 on Deśika's home city of Kāñcīpuram and those in chapter 2 on Deśika and the early Vijayanagar will shed historical and cultural light on elements of Deśika's cosmopolitanism. These first two chapters, along with this introduction, form part I of the book and serve as a prologue to a study of Deśika's poetry and poetics of devotion.

Chapters 3 and 4 deal with three of the most important of Deśika's Tamil *prabandhams* written for icons at Kāñcī and Tiruvahīndrapuram. These chapters will attempt to situate Deśika's Tamil work within the history and poetics of Ālvār devotion. Attention will be given to both similarities and differences between Deśika's Tamil poetry and Ālvār Tamil. Each chapter will use traditional Tamil literary genres of *akam* ("interior") and *puṇam* ("exterior") to frame a discussion of distinctive differences between Deśika's praises of Varada at Kāñcī and Devanāyaka at Tiruvahīndrapuram.

Ultimately, the texture of Deśika's Tamil poems reflects a dynamic integration of "northern" Sanskrit theology and poetics and the elaborately figured Tamil of late medieval times. We will also look at some fine examples of stanzas that seem to use the motifs and personae of classical Tamil (they are framed by the Tamil commentator as such). We will begin in these chapters an extended treatment of the theme of self-effort,

helplessness, and surrender to God, showing how the theology of the poems differs from that in Deśika's doctrinal prose work.

Chapter 5 explores the Sanskrit-Tamil relationship from a different perspective by comparing a Sanskrit *dhyānastotra* by Deśika that describes the body of Rāṅganātha-Vishnu from the feet to the head with its literal model, a Tamil poem by the Untouchable bard Tiruppāṇālvār. Both poems are *anubhavas*, limb-by-limb "enjoyments" of the body of God, a distinctive genre of devotional poem indebted to a secular poetics of erotic description. The comparison will include citations from Deśika's own prose commentary on Tiruppāṇ's poem, and will enable a close reading of continuities and differences between Deśika and the Ālvār. We will see, for instance, how Deśika's poem, using Sanskrit poetic motifs, is even more erotically charged than Tiruppāṇ's vernacular praise.

This chapter will also give us an opportunity for an extended meditation on Vishnu's erotic body in South Indian Vaiṣṇava spirituality. Chapters 3, 4, and 5 form part II of the book. Part III begins with chapter 6, where we return to praises of Varada, and moves on to Devanāyaka in chapter 7, but this time in the form of Sanskrit *stotras* and the Prākṛit *Acyutaśṭakam*.

Chapters 6 and 7 will do for Sanskrit and Prākṛit what chapters 3 and 4 did for Tamil. They will focus on the poetry and poetics of Deśika's *stotras* in praise of the same forms of Vishnu. They will compare these poems to those in Tamil, noting continuities in overall devotional attitudes toward Varada and Devanāyaka; we will take note of some major thematic and imagistic allusions in Deśika's Sanskrit and Prākṛit to the Tamil Ālvār tradition, while also not losing sight of the considerable contributions of Sanskrit and its cosmopolitan cousin to the equation. The resources of the Sanskrit and Prākṛit traditions are mined by Deśika in a number of striking ways—particularly in the areas of punning and double entendre—to intensify the erotic atmosphere of devotion to the "body of God."

The Sanskrit and Prākṛit poems also express in even clearer terms than the Tamil *prabandhams* divergences from the poet's own doctrine of self-effort and salvation. Such divergences bring Deśika closer to the theological position of his Śrīraṅgam opponents—a fact that I interpret, not as self-contradiction or inconsistency, but as an example of a subtle and creative *appropriation*.

The poem's "emotional" space allows Deśika to assent to his opponent's assertions about the "helplessness" of the devotee in the action of divine grace, while defending—albeit by a hair's breadth—his doctrinal notion of self-effort. Self-effort is reduced, as Hardy has observed, to "almost zero" in the semantic spaces of a Deśika poem. Even more paradoxically, Deśika seems to imply that the very prayer claiming one's helplessness and utter dependence on Vishnu is itself a theologically necessary "pretext" for salvation. "Self-effort" here is in the poetic act of praying itself, *wherein one claims one can simply do nothing to earn or deserve salvation*.

The conclusion will focus on the cluster of themes around which many of my arguments coalesce: that of Deśika the philosopher as poet; the relationship between Tamil, Sanskrit, and Māhārāṣṭrī; Deśika's cosmopolitanism; the roles of intellect and emotion in Deśika's bhakti poetics; and icons, the body of God, and Deśika's theology of beauty. It will also deal with the issues of Deśika's choice of languages, the nature of his poems'

reflexivity within South Indian bhakti literature, and how these issues relate to Sanskrit and “vernacular” cosmopolitanism in thirteenth- to fourteenth-century northern Tamil Nadu.

This last set of issues will open up an area that will need much further reflection. For it is precisely this “late medieval” context of multilingual devotion signaled by Deśika’s texts that is the least known and studied era in the history of South Indian devotion. This book seeks to bring some of the riches of this period to the academic study of South Indian religious literature through one of its most distinguished religious artists.



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## PART I

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### THE BELL OF TIRUPATI

It is the fancy of wise men—  
with good reason—  
that the temple bell of Hari  
was reborn in the body  
of this poet!

. . . If you come to Tirumālai,  
we shall give you  
a son . . .

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## Philosopher, Preacher, Poet

*śośrūyamāṇa yacchabdaṃ kavitārṅkika kuñjaraḥ  
svapneprasusruvuh nityaṃ siṃhaṃ kamapi taṃ bhaje*

*kavitārṅkikalabhavrajakabalikṛti siṃham  
kamalāpati karuṇārasa parivartitapotam  
yatināyaka padapaṅkayugalī paratantram  
bhaja mānasa! buddha veṅkaṭapati deśikamaniṣam*

I praise this eternal and wondrous lion  
among poets and  
philosophers

who makes the elephant debaters  
wet their beds in fear  
when they hear his voice!

Praise, O Mind, without ceasing  
the lion who devours herds of elephants—  
his rival poets and philosophers—  
the boat broken by the waves of Kamalāpati's  
ocean of mercy,  
the humble servant of the two lotus feet  
of the King of Ascetics:

the great Veṅkaṭanātha  
our teacher!

—Prativādi Bhayaṅkara Aṇṇaṇ  
*Saptatiratnamālikā*: 6, 57

### Introductory Reflections

The epigraph verses in praise of Vedāntadeśika are taken from a fourteenth-century Sanskrit panegyric composed by Śrī Prativādi Bhayaṅkara Aṇṇaṇ Swāmi, claimed by tradition to be the disciple of Deśika's son Nayaṇācārya.<sup>1</sup> Aṇṇaṇ Swāmi is said to have written his verses in response to certain "censures" (*carccai*) put on Deśika's work by rival sectarian teachers in the city of Śrīraṅgam in southern Tamil Nadu.

The competitive spirit of Aṇṇaṇ's "garland of verses" (*pāmālai*), as well as its exuberant hyperbole, is emblematic of much of the literature by and on the *Ācāryas* (sectarian "preceptors") of Deśika's time and after. These praises by Deśika's son's disciple are a mirror not only of simple religious veneration but also of struggles over temple control and tensions between rival cities. Eventually such struggles for power, prestige, and orthodoxy would lead to the splitting of the Śrīvaiṣṇava community of Tamil Nadu into the Northern (*Vaṇkalai*) and Southern (*Teṅkalai*) schools. To study Deśika's life and times and the significance of his work is to study a particularly contentious era of South Indian social and religious history.

This chapter will focus on Deśika's threefold contribution to South Indian religion and culture: as a philosopher, a theologian, and a poet. It will take an overall thematic approach, reserving detailed discussions of history and historical and epigraphical sources for chapter 2.

Along the way, we will survey the milieu, both congenial and rival, in which he went about his work, the sectarian debates, and the traditional and contemporary assessments of his work and its significance.

The final section will focus on theoretical issues central to the main subject matter of this study—and one of the most neglected areas of Deśika's voluminous writings—his devotional poetry.

## The Philosopher's Roar: Traditional and Contemporary Assessments

### *Deśika, Rāmānuja, and Viśiṣṭādvaita*

Vedāntadeśika composed works in a variety of genres: ornate religious poetry (*stotra-kāvya*), philosophical prose commentary in Sanskrit (*bhāṣya*), lyrical and theological poems (*prabandhams*) in Tamil, and one long poem in Māhārāṣṭrī Prākṛit. He is widely regarded as one of the most important post-Rāmānuja philosophers of the Viśiṣṭādvaita school of Vedānta, one of two major Vaiṣṇava theistic schools of Indian philosophy.

Viśiṣṭādvaita is based on the Sanskrit writings of eleventh- to twelfth-century South Indian philosopher and theologian Rāmānuja.<sup>2</sup> Rāmānuja belonged to a sect of Vishnu devotees in the Tamil-speaking South of India called the Śrīvaiṣṇava *sampradāya*: the community that worships Vishnu as supreme Lord, along with his consort the goddess Lakṣmī or Śrī. He is regarded as the chief exponent of the theistic interpretation of the dominant Hindu philosophical/religious tradition of the Vedānta—the "end" or "acme" of the ancient Hindu sacred scriptures, the Veda. The term *viśiṣṭādvaita* is often translated as "qualified nondualism," to distinguish it from the later Dvaita or "dualist" school of Madhva (1238–1317 C.E.), as well as from other non-Vaiṣṇava theistic schools such as the Śaiva Siddhānta. This term was not used by Rāmānuja, but was adopted by his later followers, partly on the basis of a passage in one of Deśika's treatises on logic and epistemology.<sup>3</sup>

In Deśika's formulation, Viśiṣṭādvaita describes ultimate reality (*brahman*) as being one "differentiated unity" (*viśiṣṭaikya*) that "has as its modes all sentient and insentient things" (*aśeṣa-citacit-prakāraṃ brahmaikameva tattvam*). The term Viśiṣṭādvaita thus preserves a sense of the divine both as *one* and yet *organically related to the many*. It asserts neither a theology of ultimate identity between person and cosmos with the divine, nor one of ontological difference, but rather one of "identity-in-difference."<sup>4</sup> It is situated in

a dynamic middle between monism and dualism. Julius Lipner has recently observed, though with some reservations, that Viśiṣṭādvaita comes close to the western notion of *panentheism* or “all things being in (one) God.”<sup>5</sup>

The divine in Rāmānuja both transcends and is in intimate relationship with the world and with creatures. It is “supreme” (*pura*) and also “accessible” (*saualabhya*). The nature of this relationship is described by Rāmānuja in organic but unmistakably hierarchical terms, as that between self and body; container and contained; controller and controlled; ruler and realm; master and slave.<sup>6</sup> Thus, human and divine, deity and creation are never dissolved into a monistic oneness; the poles of divine and human form one indivisible whole, yet inner distinction and relation is eternal.

Rāmānuja’s doctrine of God is strikingly summarized in the following passage, taken from Rāmānuja’s gloss on *Bhagavad Gītā* 10.42, where Krishna says: “I stand sustaining this entire world with a fragment of my being.”<sup>7</sup>

This [verse] means “Having entered into this infinitely varied and amazing universe as it Self by an infinitesimal part of Myself and supporting everything by My will, by virtue of this form possessing an infinitely great realm [ananta-mahā-vibhūti], I remain an ocean of immeasurably generous qualities, for I am incomparably amazing.” [The Lord] says the same thing in the verse, “Who can comprehend the incomprehensible form of Brahman, who being one, is many and being many, is one?” By being its ruler, He is One. He enters into the magnificent variety [vicitra] of intelligent beings and material things as their inner Self, and in their several forms He has a variety of modes and causes a variety of actions. Thus He shares in the plurality of forms. In thus entering and supporting the universe of varied forms containing all amazing things—doing this with an infinitesimal part of Himself—He who is the Lord, the Supreme Brahman, the Supreme Person, Nārāyaṇa . . . though He exists in plurality, remains nevertheless essentially one.<sup>8</sup>

Deśika exercised his prodigious gifts in philosophical argument, commentary, and formal logic, to defend these views of Rāmānuja over rival views within and without the Hindu fold. He is known within the Śrīvaiṣṇava tradition for having put Rāmānuja’s doctrine on the firmest logical and philosophical ground. This philosophical/polemical and theological work, as well as his poetic writing, earned him in his own time such epithets as *kavitārkkikasimha* (“lion among poets and philosophers”) and *sarvatantras-vatantra* (“master of all the arts and sciences”). As I noted in the introduction, the term *tārkkika* in the first epithet usually denotes “logician,” though the various traditional glosses on the word, such as *kathaka* and *vādi*, bring out its more general sense of “intellectual,” “debater,” and “philosopher.”<sup>9</sup>

The richness of the term and its glosses seems to suit its referent, for Deśika in the Śrīvaiṣṇava narrative tradition was all of these things.<sup>10</sup> The second epithet refers to his mastery of all *tantras*, a term that denotes at once “scripture,” “doctrine,” “rule,” “scientific work,” and “ritual spell.” As texts, *tantras* embrace all the arts and sciences, from philosophy to the proper sculpting of images on temple towers. It is thus not surprising that this epithet has been used in the narrative biographies to account for Deśika’s skills in building a well and in the designing and casting of his own temple image.<sup>11</sup>

But in spite of his traditional fame and laudatory epithets, Deśika’s “lion’s roar,” as Friedhelm Hardy has noted, does not exactly “reverberate in western writing on India.”<sup>12</sup> Nor is it particularly resonant in modern Indian sources outside of the Śrīvaiṣṇava community.

### *Secondary Sources on Deśika the Philosopher*

There exist only a few secondary works on Indian philosophy that give a sense of the importance of Deśika's work. Surendranath Dasgupta devoted many detailed pages to Deśika in his *History of Indian Philosophy*, referring to him as "one of the most towering figures of the school of Viśiṣṭādvaita."<sup>13</sup> S. M. Srinivasa Chari's interpretive summaries of two of Deśika's most important Sanskrit polemical texts, the *Śatadūṣaṇī* and the *Tattva-muktā-kalāpa*, give some evidence of the subtlety and scope of the Indian philosopher's mind, though his study is based on a paraphrase of primary materials.<sup>14</sup> Satyavrata Singh's comprehensive study of Deśika deals in some detail with the philosopher's two texts on logic and epistemology, the *Nyāya-pariśuddhi* and *Nyāya-siddhāṇjana*, though his treatment lacks needed combined emphasis on close translation of primary texts and critical rigor.<sup>15</sup> The realistic ontology outlined in Deśika's writings on logic is much to contribute to the general study of Indian "realism" begun by Bimal K. Matilal in his work on Nyāya and Buddhist epistemology.<sup>16</sup>

One of the most recent treatments of Deśika the philosopher appears in the second volume of Patrick Olivelle's study of renunciation in the Hindu tradition. In a section on the abandonment of ritual duties by the *saṃnyāsī*, or "world renouncer," Olivelle offers a reading of previously untranslated passages from the *Śatadūṣaṇī* that mark that text's importance to debates in ancient India on ritual, scripture, and ethical action.<sup>17</sup>

There is a long way to go before Deśika's traditional reputation is in line with current studies of Indian logic, epistemology, and ethics. Neglect of his work leaves major lacunae in the comparative study of Indian philosophy. And this is the case not only in the study of philosophy.

For even when this "towering figure" in Indian thought is mentioned, either in general surveys or in specialized studies, his work as a philosopher is emphasized to the neglect of his other quite substantial contributions to Indian religious thought and literature.

### "Jewels and Coral": Vedāntadeśika and His Śrīvaiṣṇava Tradition

#### *Śrīvaiṣṇava Maṇipravāḷa*

Along with being a philosopher, debater, and poet, Deśika was one of a long line of Ācāryas in the Śrīvaiṣṇava community (*sampradāya*) of Tamil Nadu. The Śrīvaiṣṇava *sampradāya* crystallized as a separate tradition shortly before the end of the twelfth century, within 130 years of the death of the theologian Rāmānuja, and is still a small but thriving religious community in south India. Śrīvaiṣṇavas, along with worshipping Lord Viṣṇu and his consort, the goddess Śrī, claim Rāmānuja and his tenth-century predecessor Yāmunācārya as their most important Ācāryas. The community is also distinguished by its claim that the Tamil songs of the Āḷvārs are equal in authority to the Sanskrit Veda.

Śrīvaiṣṇavas are not unique in their claim that a body of vernacular songs is equal in ritual and theological weight to the Veda.<sup>18</sup> Their distinctiveness lies in their systematic development, over a period of centuries, of a voluminous commentarial tradition based upon the vernacular root-texts. The language used in such commentaries (beginning in

the twelfth century) is called *maṇipravāḷa*, or “jewels and coral,” a syntactic and semantic mixture of Tamil and Sanskrit. Though this hybrid style is neither exclusive nor original to the Śrīvaiṣṇava tradition, its Śrīvaiṣṇava incarnation remains one of the most striking examples in traditional India of the *maṇipravāḷa* genre as a whole.<sup>19</sup> It is a vivid mark of what Śrīvaiṣṇavas call the Ubhaya or “Dual” Vedānta, a vigorous synthesis of the religious and cultural idioms of Tamil and Sanskrit.<sup>20</sup>

### A Schism in the Community

But synthesis is not the only mark of the tradition. Another particularity of Śrīvaiṣṇavism is its division into two separate and for the most part antagonistic “schools” or “systems” of thought.<sup>21</sup> The definitive split came in the eighteenth and nineteenth centuries, rather late in the history of the community, but had its roots in heated theological debates going back to the period of thirteenth to the fifteenth centuries. The issues at stake among Ācāryas in Deśika’s time included what might be described in the West as “grace” versus “effort”; the right interpretation of religious surrender (*prapatti*) and the ecstatic devotion of the Ālvārs; the divine status of Lakṣmī, goddess and consort of Lord Vishnu; and the proper caste, class, and ritual structures of the community. Disagreements on these issues led eventually, after Deśika’s time, to the emergence of two separate schools of Śrīvaiṣṇavism, the *Vaṭakalai* or “northern” and the *Teṅkalai* or “southern” schools. The schools have also been characterized by their respective emphases on Sanskrit and Tamil.

Though Ācāryas on both sides wrote in the hybrid *maṇipravāḷa* style, the southern school is known for its emphasis on the Tamil vernacular as the vehicle for teaching and divine revelation, and so is usually characterized as appealing to a wider multicaste and class audience of devotees. The northern school, on the other hand, stresses brahman-centered Sanskrit learning and so implies a more “conservative” caste-bound orthodoxy associated with the Sanskrit *sāstras*.<sup>22</sup> And it is the *Vaṭakalai* school that claims Deśika to be its founder and spiritual leader.

Such characterizations, however, must be nuanced before we can grasp the real complexities of the schism and Deśika’s supposed “role” in it. They remain bold strokes, and as such conceal as much as they reveal.

Patricia Mumme has noted that one of the examples most often cited to distinguish the positions of the two schools, at least with regard to salvation by grace, is the way mother cats and mother monkeys carry their young.<sup>23</sup> The *Teṅkalai* school is the “cat” school of salvation, holding that God saves the soul the way a mother cat carries her kitten, by the scruff of the neck: the soul is utterly passive and can do nothing to affect the process. On the other hand, the *Vaṭakalais* are monkeys when it comes to salvation, for the soul, they say, in order to be saved, must exert some effort; there must be some pretext (*vyāja*) for God to act, just as the baby monkey must first leap onto its mother’s back and then hold on for dear life in order to be carried by her. Otto, with perhaps a hint of Lutheran tongue-in-cheek, calls the *Vaṭakalai* monkey a “synergist.”<sup>24</sup>

Put another way: for the mother cat, it is a matter of *either/or*—one’s own effort is of no matter; and for the baby monkey and its mother it is emphatically one of *both/and*—a certain give-and-take. Though the cat-and-monkey analogy did not originate with the Śrīvaiṣṇavas (it first appeared in the Saiva Tamil literature), and does not appear in



Śrīvaiṣṇava sources until the seventeenth century, it describes in vivid shorthand one of the main issues at stake in the early debates.<sup>25</sup>

Yet in spite of the charm or the accuracy of the cat-and-monkey analogy, the study of doctrine alone does not fully illuminate either the history of the schism or the original positions of Deśika and his contemporary rivals. The elaborate lists of doctrinal and ritualistic differences, drawn up by Ācāryas of a much later age, do not in all cases reflect the extent or tenor of original differences.<sup>26</sup>

This stress on fine points of doctrine eventually led to bitter disputes on such minutiae as the orthodoxy of each sect's vertical forehead mark (the *urdhva pundra*)—a still-heated dispute in contemporary Śrīvaiṣṇavism. Detailed arguments are brought to bear on the proper shape of the mark, its position on the nose, the color of Śrīcūrṇa (goddess Lakṣmī's streak as yellow or red), whether or not it should be placed on the icons, and the right interpretation of Deśika's brief remarks on the subject in the *Saccaritarakṣā*, one of his treatises on Śrīvaiṣṇava ritual.<sup>27</sup> These of course are not "mere" externals but index fierce struggles, from the British period right up to the present day, for political and popular power as well as administrative and ritual control over a network of Vaiṣṇava temples across Tamil Nadu.<sup>28</sup> The practice, common among many contemporary (and traditional) Śrīvaiṣṇavas, of "writing back" such doctrinal differences to the thirteenth and fourteenth centuries in one sense distorts, but also enhances and enriches our understanding of the community's development. We must, however, take the historical definitiveness of such debates with a grain of salt.

### *The Schism's Western Interpreters*

Another issue in the interpretation of Śrīvaiṣṇava history and Deśika's place in it has to do with Western views of the Vaṭakalai/Tenkalai split.

As Hardy has observed, as early as 1917 Rudolf Otto "was responsible for setting the scene for an interpretation of the issues leading to the schism which since then has been repeated faithfully by subsequent literature."<sup>29</sup> Hardy goes on to describe Otto's characterization of the Vaṭakalai, with Deśika as its head, as being "'Pelagian' (related to 'Roman Catholicism')" and the Tenkalai as "similar to Luther's position." And it "goes without saying," Hardy adds, "that this could not arouse much sympathy in certain quarters" for Deśika.<sup>30</sup> Those "certain quarters," one might add, are dominated by early—primarily Protestant—scholars of comparative religion.

This Protestant-Catholic analogy has been used to shape a notion of the Tenkalai as primarily anticlerical and "popular" (in the Western sense), and as emphasizing personal salvation alone and eschewing external rituals. The Vaṭakalai, on the other hand, is seen as rigidly structured around caste and class boundaries set by the priestly brahmins, as emphasizing external doctrine and Sanskrit orthodoxy over personal emotion (i.e., the "father-tongue" of the Veda over the Tamil "mother-tongue" of the saint-poets). But this interpretation belies the true complexity of the situation. One does not have to look far to discover the lineaments of an almost contrary position. If by Otto's scheme we would expect the Tenkalai position to be closer to the "priesthood of all believers," no matter what caste or class, or somehow more loose with regard to hierarchical structures, then we are mistaken.

I quote in this context an insightful paragraph from Arjun Appadurai's study of the Śrīvaiṣṇava *sampradāya*, where he tackles the thorny issue of *prapatti* (surrender) and the authority of the Ācārya in each sect. Mediatorship of the Ācārya is common to both schools, but is the very cornerstone of the Teṅkalai. We briefly return to the theological field of monkey and cat salvation:

The Vaṭakalai view of *prapatti* . . . did not render the individual's efforts for salvation dispensable. Thus, although the idea of respect for, and submission to, sectarian leaders was important for the Sanskrit school, it never became crucial to it, because intercession by an authoritative figure was to some extent rendered dispensable by the individual's personal strivings for salvation. The Tamil school, by contrast, interpreted the idea of *prapatti* so that it rendered the individual utterly helpless in the search for salvation. Their insistence on the importance of intercession, therefore, rendered the *ācārya*'s power of guidance much more central at the same time that his authority was made absolute.<sup>31</sup>

Much the same can be observed with respect to Teṅkalai openness to low-caste, even *śūdra*, participation in the community. Though undoubtedly the Teṅkalai emphasis on the vernacular Tamil saints made the community more open to members of the lower castes, the issue at stake was far from egalitarian. As Appadurai observes, the notion of individual helplessness in the Teṅkalai theology of salvation was in direct relation to "the need for an absolutely authoritative sectarian leadership."<sup>32</sup>

Finally, even too rigid a sense of the Tamil-Sanskrit split in the sects can also be misleading. As we will see, in spite of the undeniable overall emphasis on Tamil among the Teṅkalais, both branches of the community used Sanskrit and Tamil in sermons, commentaries, and original esoteric works. Deśika, for instance, is often said to have been the first among the Śrīvaiṣṇava Ācāryas to use the technical term "Tamil Veda" (*tamiḷ maṟai*),<sup>33</sup> while the Teṅkalai Ācāryas seem to quote from the Sanskrit epic and purāṇic literature far more than their Vaṭakalai counterparts.<sup>34</sup> It is interesting to note here, in respect to Deśika's own work, that later Vaṭakalai tradition seemed to favor the preservation and copying of Deśika's Sanskrit and important *maṇipravāla* texts over some very important Tamil works, which appear to have been lost. It is clear that a detailed study of Deśika's extant work in both languages is needed for any responsible historical study of language choice and preference in the northern and southern schools after the thirteenth century.

And there exists yet another complicating factor in this account of Vaṭakalai-Teṅkalai differences. We will have occasion to see, in later chapters of this study, how Deśika, in his poetry, theologically tends to side more with his "southern" opponents—at least in the debate on grace and self-effort. Deśika the poet will push the emotional limits of self-effort (*vyāja*: "pretext") to "almost zero," emphasizing the final "helplessness" of the devotee in the act of surrender.<sup>35</sup>

## Two Cities

### *The Prose of the Śrīraṅgam Ācāryas*

Both indigenous historical anachronism and Western doctrinal caricature has obscured the study of Deśika's differences with his great elder contemporary in the city of Śrīraṅgam,

Pillai Lōkācārya (1205–1311). A more fruitful avenue of analysis focuses not on doctrine or language preference alone, but on the growing distinctiveness of the respective milieus in which each Ācārya lived and worked.

The twelfth century saw more and more direct involvement of nonbrahman landed folk in the affairs of the Vedic temples. And Śrīraṅgam, a small town dominated by the great temple of Lord Raṅganātha on the Kāvērī river where Lōkācārya worked, was no exception to this. In fact, Śrīraṅgam was rather exemplary in this movement.<sup>36</sup> According to the chronicle of Śrīraṅgam temple, the *Kōil Oḷuku*, Rāmānuja played a major role in instituting reforms that included formal recitation of the Ālvār's songs in temple liturgies, establishing the more "liberal" Pāñcarātra as the main mode of worship, and opening the temple to full participation by *śūdras* whom he called *sāttāda* Vaiṣṇavas, or those "with no thread."<sup>37</sup> Nonbrahmans were given responsibilities that spanned a whole spectrum of positions, from storehouse managers and accountants to ritual posts such as offerers of coconuts to Raṅganātha. Such involvement lasted all through the twelfth and thirteenth centuries, and dissipated only toward the end of the fourteenth century, which saw a resurgence of brahman dominance in temple affairs on both sides of the sectarian divide. Thus, it comes as no surprise that Śrīraṅgam—whose great temple was the first among Vaiṣṇava shrines to incorporate the Ālvār hymns into its liturgy—was the center of vernacular teaching and writing by the time of Deśika.

The *maṇipravāḷa* of the early Śrīraṅgam Ācāryas was permeated with the sensibilities and idioms of Tamil, particularly the Tamil of perhaps the greatest of the saint-poets, Nammālvār. In fact, one can trace a progressive "Tamilization" of the commentators' prose during the twelfth century that perhaps reflects a growing self-defining emphasis on vernacular authority, and in a larger pan-Asian context, as we noted in the introduction, on what Sheldon Pollock has termed the process of "vernacularization."<sup>38</sup> Thus, Pillai Lōkācārya's personal, almost preacherly style of *maṇipravāḷa* was heir to a long tradition. His discourses, and in some measure the earlier commentaries, preserve the oral style of sermons preached under the mango tree in the shade of the temple tank or in nearby *maṭhas* (monasteries) to audiences that according to tradition were comprised of the entire spectrum of Śrīvaiṣṇava devotees, including women, children, and *śūdras* normally barred from the study of Sanskrit.<sup>39</sup>

The entire corpus of writings attributed to the Śrīraṅgam Ācāryas is striking for its vernacular, even homely flavor. It is packed with metaphors, similes, and other forms of illustration steeped in *realia*. Abstruse philosophical and theological points are illustrated using images taken from the everyday life of human and animal families along with the flora and fauna of the region. Children's pranks or illness, a mother's love, fathers and sons, the farmer's seasonal sowing and full crop, grain, water, rivers in flood, foxes and frogs: these are the minute particulars of a household world that give body to theological abstractions like "grace," "effort," "surrender," "salvation," "justification," and "service."<sup>40</sup> In the terms of the classical Tamil tradition, the interior household world of *akam* merges in this literature with the purely public, exterior world of *puṇam*.<sup>41</sup>

Though it cannot be claimed that the Śrīraṅgam Ācāryas placed no emphasis on philosophical legitimacy along the lines of the Sanskrit tradition, the main thrust of their texts is on simple surrender to God and the authority of the Ācārya, beyond caste rank and duty or the injunctions of the Sanskrit law books (*dharma sāstras*). The Śrīraṅgam Ācāryas do deal in some detail with Sanskrit epic and purāṇic literature—they are par-

ticularly fond of the Vālmiki *Rāmāyaṇa*. Philosophical legitimacy measured by the Sanskrit tradition is never far from the concerns of these “southern” commentators. However, the kind of issues and images they bring to the material are far from those common in traditional Sanskrit śāstric commentary. In Piḷḷai Lōkācārya’s *Śrīvacanapūṣaṇa* we read of Draupadī dishevelled and covered with menstrual blood or Sītā unornamented and smeared with dirt after her ordeal in Laṅkā as exemplifying (respectively) divine surrender (*prapatti*) or the devotee’s close embrace of God.<sup>42</sup> These are powerful images (both of inauspiciousness and impurity) that derive their potency from the realm of the household, the *akam* world of women, and bring an uncharacteristic concreteness to the doctrinal and theological discourse. Ultimately, the vernacular oral sources of these commentaries lie at the root of this imagery, and of the more vividly “Tamil” character of the texts. What we have in these *maṇipravāḷa* texts that self-consciously rework Sanskrit sources is a vivid, though hybrid, example of Pollock’s “cosmopolitan vernacular.”<sup>43</sup>

### *Deśika’s Maṇipravāḷa*

Venkatachari has also noted aspects of *realia* in Deśika’s *maṇipravāḷa* commentaries and esoteric works (*rahasyas*). Deśika’s hybrid prose also has its share of rich imagery: there are foxes caught in floods, smothering asafoetida, and insects riding over mountain crevices on a lion’s mane.<sup>44</sup> But, in general, Deśika’s important treatises in *maṇipravāḷa*, including his magnum opus the *Rahasyatrayasāraṃ* (“Essence of the Three Secret Teachings”), are dominated by Sanskrit idioms and vocabulary.<sup>45</sup> They are more deeply marked than the prose of the Śrīraṅgam Ācāryas by a concern to argue both the Śrīvaiṣṇava sectarian cause and Viśiṣṭādvaita theology from the perspective of the orthodox Sanskrit law books (*śāstras*) and the brahmanical social order (the *varṇāśramadharmā*). The audience for Deśika’s texts seems at the very least cosmopolitan, Sanskrit-centered, perhaps transregional.

Ultimately, this particular emphasis has everything to do with the city in whose sub-urbs Deśika was born and where he did most of his formative studies and mature debating: Kāñcīpuram in northern Tamil country, the seat of traditional Sanskrit learning among Vaiṣṇavas in thirteenth- and fourteenth-century South India and one of the seven sacred cities of the subcontinent. Whereas we can trace an emphasis on Tamil and a style based on vernacular oral preaching—a zeroing in on the regional tongue and its conventions—in the writing of the Ācāryas associated with Śrīraṅgam, in Kāñcī the emphasis was always on Sanskrit as a tongue that crossed sectarian and even religious borders, though the city fostered the development of other religious and literary languages as well. Again, to use Pollock’s terms, Kāñcī was, from ancient times, one of many “local cultures in the Sanskrit cosmopolis,”<sup>46</sup> even during the years of the “vernacular millennium.” In fact, we can see in Deśika’s time—and immediately after, during Vijayanagar—a resurgence of the production of Sanskrit within brahmanical religious circles, right in the midst of a vernacular millennium.

### *Deśika and Kāñcīpuram*

Kāñcīpuram (*Kacci*) of the Vaiṣṇavas was praised by one Tamil bard as early as the middle *caṅkam* period (c. second to third centuries C.E.) as a city “surrounded by high

rampart walls ” that shone “like the bright seed cups of the many-petalled lotus springing from the fine navel of the tall dark-skinned Lord that bore the four-faced god.”<sup>47</sup> The bard also describes “Kacci” as the “most ancient of all ancient cities, where “many people from all regions worship and hold high festivals.”<sup>48</sup> This cosmopolitan atmosphere survived well into the medieval period among religious communities, and formed the ideological and spiritual air Deśika breathed.

In Deśika’s time Kāñcī was what it had long been—an important southern trade city in which and around which Jain and Hindu (and in an earlier period Buddhist) communities flourished side by side. In such a religiously plural environment, where Śaiva and Jain monasteries, along with various Hindu *maṭhas* associated with various schools of thought—the Vedānta, Nyāya, and Mīmāṃsā—fought for prestige and the patronage of princes and their kings, Sanskrit had been for some time the prestigious lingua franca of the elite. It was, as it were, the “popular” tongue of a veritable “cosmopolis” that crossed the boundaries of a learned, actively engaged community of scholars and religious teachers who were working in a variety of languages, including Tamil, Pāli, and various forms of literary Prākṛit.<sup>49</sup> It comes, then, as no surprise that the Śrīvaiṣṇava Ācāryas of Kāñcī stressed detailed knowledge of the Sanskrit sāstras and that their stress was upon the right interpretation of the Sanskrit writings of Rāmānuja, especially the latter’s *Śrībhāṣya*, a commentary on the *Brahmasūtras*, one of the major texts of the Vedānta tradition.

Sometime in the thirteenth century one of the most prominent Ācāryas at Śrīrangam, Naṭatūr Ammāl, or “Varadācārya” (b. 1165), moved his residence and the site of his important lectures on the *Śrībhāṣya* to his hometown of Kāñcī.<sup>50</sup> By doing so, he gave rise, in the words of historian V. N. Hari Rao, “to the geographical factor in the split among the Vaiṣṇavas.”<sup>51</sup> According to the much later Tenkalai hagiography (their *Guruparamparā-prabhāvam*, or “Splendor of the Succession of Teachers”), Ammāl’s move was precipitated by his disagreements with a certain Nampillai over his supposed ritual and social conservatism. But whatever the differences might have been, or the particular circumstances of Ammāl’s departure from Śrīrangam, the Vaṭakalai tradition traces its origins back to this Ācārya’s shift to Kāñcī. In Hari Rao’s summary:

In course of time Kāñcīpuram came to be identified with the Sanskrit and traditional school of the *Bhāṣyā* [sic], and Śrīrangam with the Tamil and popular school of the *Prabandhā* [sic]. For all practical purposes, say by 1247, when Nampillai was forty and Varadācārya was eighty-two, the parties had begun; but it has to be clearly understood that the partisan split, which brought into being two irreconcilable sects called the *Vaṭakalai* and the *Tenkalai* made its appearance only in the 15th century and later.<sup>52</sup>

It is thus that the Vaṭakalai school became subsequently connected with the city of Kāñcī, the northern center of trade and meeting ground of three great religious traditions. And it is said in the Vaṭakalai *Guruparamparā-prabhāvam* (“The Splendor of the Succession of Teachers”) that Deśika met the great Ammāl in his home city when he was five years old and already showing a precocious grasp of the scriptures.

Born in Tūppul, a village just outside what is now “little Kāñcī” city, Deśika grew up in this atmosphere of religious and sectarian diversity that seemed to encourage in the young religious scholar a hunger for dispute and the love of debate. It seems to have been a boomtown for paṇḍits and preachers of all stripes and all “father” tongues; an

intellectual center for the learned polyglot. The word *polyglot* here is crucial, for it is not only Sanskrit—Deśika's "father" tongue of philosophical argument, logic, and poetry—that will become important to the Ācārya-poet. The city and the man were of at least four distinct tongues, Tamil, Sanskrit, Māhārāṣṭrī Prākṛit, and *maṇipravāḷa*. If the accent in Śrīrangam was on Tamil and a localizing oral style of discourse, without thereby entirely rejecting Sanskrit, the accent in Kāñcī was on Sanskrit in the public arena, as a cosmopolitan language of dialogue and apologetics, yet without sacrificing various *cosmopolitan vernaculars*, such as Tamil, and other (equally cosmopolitan) literary dialects like Māhārāṣṭrī and *maṇipravāḷa*. As we will note, Deśika's work as a whole, in its skillful use of these languages to articulate different facets of one all-embracing theology, reaches a certain extreme of textual "polyphony."<sup>53</sup>

It is in great measure to the distinctive environments of these two cities, and not to doctrinal disputes alone, that we owe the growing divide in the Śrīvaiṣṇava community and the specific contribution of Vedāntadeśika, particularly in his poetry.

### Of Poets and Ācāryas

Deśika's fame as a philosopher and logician in Sanskrit, as well as his activities as a sectarian preceptor among southern Vaiṣṇavas, has served to obscure his considerable gifts as a religious poet (a *kavi*). Deśika was a *kavi* not only in his mastery of the general stylistic requirements of formal literary art but in that he sought systematically to compose poems in virtually every genre of the literature—from prose poem (*gadya*), drama (*nāṭya*), extended lyric (*mahākāvya*), and gnomic verse (*subhāṣita*) to an original contribution in the area of devotional hymns (*stotrakāvya*).

He is the author of a *mahākāvya* on the life of Krishna that shares many stylistic attributes of one of the most influential early South Indian Sanskrit devotional *kāvya*s, the *Kṛṣṇakarmāmṛta* of Vilvamaṅgala.<sup>54</sup> He also composed a messenger poem (*sandēśakāvya*) featuring Lord Rāma, the god-hero of the classic *Rāmāyaṇa*;<sup>55</sup> an allegorical drama; a collection of didactic verses said to have been written for a Telugu prince; a hybrid hymn, approaching the form of a *kāvya*, the *Pādukāsahasraṃ* (1,000 stanzas in praise of Rāma's sandals); a dance-play; twenty-eight smaller Sanskrit *stotras*; eighteen *prabandhams* in Tamil, his vernacular tongue; and a long poem in Prākṛit.<sup>56</sup> Deśika's poetic *oeuvre*—enumerated on the outer walls of the shrine at Śrī Tūppul next to the site of his birthplace—totals more than 6,000 stanzas—a substantial contribution to Indian literature.

Yet in spite of this impressive output and traditional reputation, the comparative study of Deśika's poetry and poetics has barely begun. Even Deśika's considerable volume of poetry in Sanskrit has been for the most part overlooked by Western scholars of Indian literature (he warrants, for instance, only a few cursory footnotes in Winternitz's *Geschichte der indischen Literatur*, and nothing at all in the recent anthology edited by Donald Lopez, Jr., *Religions of India in Practice*).<sup>57</sup> One notable exception is Friedhelm Hardy, who some years ago wrote an important article on one of Deśika's Sanskrit *stotras*, the *Dehalisastuti*. Hardy's conclusion more than implies the Ācārya's importance as a poet:

[E]ven a superficial glance at [Deśika's] poetry reveals that, in the majority of cases, it qualifies as what Sanskrit critics would consider "poetry", and some of it might even be

accepted by certain Western definitions of “good poetry”. Secular Sanskrit poets had developed over the centuries an incredible sophistication in producing flights of poetic fancy and complex symbolic structures, when dealing with subjects like the rise of the moon or the pleasures of love-making. Veṅkaṭeśa [Deśika] made this technique his own, but he is fairly unique in applying it to religious subjects, and this not just as “devotional outbursts” but far more prominently as theological visions.<sup>58</sup>

Though Indian scholars such as Singh and Varadachari do treat in some detail Deśika as poet, they do little more than reflect the tradition’s great admiration for his verses. There exist as yet no works in European or Indian languages that tackle a full-length comparative study of Deśika’s lyrics in Tamil, Sanskrit, and Prakrit,<sup>59</sup> nor are there good sources which discuss Deśika’s aesthetic and religious links (historical or otherwise) with later bhakti literatures, such as the works of Rūpa Gosvāmī and his school.<sup>60</sup>

It is not that there exist no reliable sources for such a study. The Tamil, Sanskrit, *maṇipravāla*, and English Śrīvaiṣṇava commentaries on the poems (which date from the early part of the century) offer a rich source of analyses for the student of Deśika’s poetry. D. Ramaswamy Ayyangar’s series of English commentaries on the Sanskrit *stotras*, Veṅkaṭagopāladāsa’s Sanskrit commentary on Deśika’s “Ladder of Meditation” on Raṅganātha at Śrīraṅgam, Rākavācāriyar’s *maṇipravāla* and Tamil commentaries and glosses on the *Devanāyakaṇṭhāśat*; the Tamil commentaries on Deśika’s *Mummaṇikkōvai* by the Sahridaya Samiti, and Rāmatēcīkācāryar’s Tamil commentaries on Deśika’s entire poetic oeuvre are indispensable sources for a study of the poetry.<sup>61</sup> Recently, a European scholar, Pierre-Sylvain Filliozat, has published an edition of Deśika’s *Varadarājaṇṭhāśat*, with an important Sanskrit commentary, which has been very helpful to me in my work.<sup>62</sup> The problem is how to synthesize this considerable amount of (often obscure and out-of-print) material for a general study that situates Deśika’s work in three different languages in the general comparative history of Hindu devotional literature.<sup>63</sup>

This issue of sources, however, brings us back to two rather simple questions: first, why has Deśika’s contribution to Indian literature in general been ignored; and second, why specifically has his considerable contribution to South Indian devotional poetry remained obscure and relatively unstudied? The answer to the first question is rather straightforward: Deśika’s obscurity has to do with the relative ignorance about or lack of interest in specifically religious/sectarian literature on the part of historians of Indian literatures, from Winternitz right up to the work of Sheldon Pollock. I hope a reading of Deśika’s poetry will do something to fill this lacuna. The second question implies more complex issues. The answer to the second question has to do with language; most specifically, with a certain focus on the vernaculars in the study of South Indian bhakti literature.

### *Religious Devotion and the Idea of the Vernacular*

The issue of language has been crucial in the attempt by scholars to define the distinctive perimeters, and even the essential nature, of bhakti in the history of South Indian religious literature. Most scholars of South Indian bhakti have emphasized the vernacular languages—Tamil, Telugu, or Kannaḍa—and even more important, a certain idea of the “vernacular,” as capturing the essence of what bhakti is. Until relatively recently, scholars of south Indian bhakti have mainly privileged Tamil, the oldest southern “mother

tongue,” and so-called Tamil bhakti, in the ideological, literary, and historical study of devotion in South India.<sup>64</sup>

Such a focus, to use Ramanujan’s influential vocabulary, places “bhakti” firmly in the concrete, “emotional” household realm of the “mother tongue,” in contradistinction to the public, intellectual “father worlds” of Sanskrit poetics and discourse.<sup>65</sup> Bhakti, in this view, is part of the “first language,” the “natural” language of one’s birth, continuous with one’s folk and folklore; Sanskrit is a “second” language, a learned language of “culture.” In Ramanujan’s words:

A first language is continuous with the language of one’s earliest childhood and family, one’s local folk and folklore. Sanskrit was probably never a first language in this sense. As a second language, it was the language of culture, an interprovincial lingua franca, preserver and carrier of traditions. Tradition envisioned it as nonlocal, translocal, a language not subject to “nature” or to the same vagaries of speech and change as a widely and communally spoken first language would be. A mother tongue changes from speaker to speaker, class to class, region to region; it changes even with the speaker’s life stages. The word *saṃskṛta*, Sanskrit, means, “remade, cultured, perfected, confectioned.”<sup>66</sup>

Bhakti, to extend the metaphor, is born in the kitchen, with the mothers and grandmothers, while Sanskrit is “the language of the fathers,” laboriously learned in the courtyard with the grandfathers or uncles, or down the street in the temple. Moreover, what applies to the mother tongue, in this analysis, seems also to apply to the object of this religious language: to ninth- to tenth-century saint-poets such as Nammālvār, argues Ramanujan, God is not a “hieratic second language, a Sanskrit to be learned”; rather, God is as intimate to us as is our mother-tongue. The “self image” of the early saint-poets, according to this analysis, did not permit the poetry or poetics of a “learned” or “courtly” tradition, an “art that one masters and elaborates with care and anxiety.” The poetics of bhakti is a poetics of spontaneity and natal emotion.<sup>67</sup>

Such distinctions are reminiscent of those traditionally claimed between the “great” and “little” traditions. As Ramanujan himself later remarks, “Sanskrit, by its existence, expressed and confirmed a social organization of tradition that depended on a dichotomy between “great” pan-Indian elite traditions and the many local, “little,” vernacular traditions, with bilingual mediators between them.”<sup>68</sup>

This is a compelling analysis, one that captures one of many important rhetorical strategies of the Ālvārs and the Śaiva Nāyaṇmār, who composed in Tamil, as well as of poets in the Telugu, Kannaḍa, and northern Bengali and Hindi (Brajbhāṣā) traditions.<sup>69</sup> But such distinctions, taken to extremes, can be misleading.

Ultimately, in the Tamil context important for this study, one risks imposing an artificially monolithic (and monoglossic) tradition over what was a complex, multilingual field of influences. One can too easily lose sight of the myriad influences on the vocabulary and theology of the Tamil saints themselves—from the literary conventions of classical (*caṅkam*) Tamil, to early Sanskrit *kāvya* (ornate poetry) and Āgama ritual literature. The Tamil of the saint-poets itself reflects many influences from the “mother” and “father” traditions on the level of literary and ritual vocabulary as well as religious ideas. As we have already noted, it is a language with a long history of cosmopolitan ambitions. God, to again extend the metaphor, may be as close as one’s kitchen talk, but he is also something learned, something “other,” hieratic, mysterious, “unmasterable”



(transregional?). The Tamil of the Ālvārs, while doubtlessly reflecting a spoken vernacular and its attendant emotional life, is no less a constructed literary language.

### *Bhakti Beyond the “Mother Tongue”*

This equation of bhakti with the vernacular alone is also an inadequate model to use in assessing the Sanskrit and Tamil devotional poetry of the later generation of Ācāryas and is perhaps partly responsible for their relative neglect in the study of South Indian bhakti literature until fairly recently. It is particularly problematic when one comes to the work of such (to quote Ramanujan) “interprovincial” “bi-lingual mediators” as Deśika. How do we interpret his works in three individual languages? How does bhakti shake down linguistically in his work: is there hierarchy—that is, does the poet reserve the formal, more rigorous, impersonal structures of theology for Sanskrit, and spontaneous emotional outbursts—*bhāva*, feeling—for the mother tongue? Or do both the vernacular and the “elite” languages construct equally conventional worlds of theology and emotion?

In both the southern and northern traditions, Sanskrit is hardly a stiffly mechanical, totally artificial language, but is an intimate part of a complex interanimation of cultural and linguistic worlds. In spite of its appellation, this “polished, finished, perfected” tongue is remarkably flexible and open to influence. In its transregional migrations, it both affects and is affected by the idioms of its varied semantic environments.<sup>70</sup> As Frits Staal pointed out in his study of Veda recitation in Kerala, Sanskritic cultural forms are as regional in origin as any other cultural form.<sup>71</sup>

Sanskrit’s rich vocabulary and various forms have been steeped in many mother tongues and regional idioms. As V. Raghavan has observed, we must not be “misled by the name ‘saṃskṛta.’” The history of the languages of the world has never known an entirely “artificial” language, and Sanskrit is no exception.<sup>72</sup> Though Sanskrit has never been what Daniel H. H. Ingalls has called “a language of the family,” neither has it always been as remote from the world of “subconscious” cultural symbols and emotions as he implies.<sup>73</sup> This is particularly true with regard to a genre of devotional poetry of which Deśika was a master: the devotional lyric poem or *stotra*. Such an intimacy with Sanskrit is signaled right away in Deśika’s own commentator’s description of it as “the mother-tongue” (*tāyppāṣaiyākiya*) of “all tongues” (*ellāp pāṣaikaḷukkum*).<sup>74</sup>

Deśika’s Sanskrit devotional poems, while they are deeply marked by Sanskrit *kāvya* tradition, the devotional idioms of the *Bhāgavata Purāṇa*, the *Kṛṣṇakarmāmṛta*, and the *stotras* of earlier Ācāryas, are indelibly marked by influences from his own Tamil vernacular tradition. In his hands, the polished tongue is far from a timeless thing, Yeats’s gilded bird set upon “a golden bough.”<sup>75</sup> Rather, it is steeped in traditions quite different from those that influenced other Sanskrit writers in other regions, such as Yogeśvara and his “fellow poets” in ninth-century Eastern India; Utpaladeva in tenth-century Kashmir; Jāyadeva’s *Gitagovinda* in twelfth-century Bengal or Jagannāthapaṇḍitarāja in seventeenth-century Banaras (however Deśika’s aesthetic may resemble that of Jayadeva, for instance).<sup>76</sup> Though, of course, as Pollock’s detailed studies have shown, the Sanskrit language preserves a remarkable aesthetic uniformity and prestige throughout the spread of its South, Central, and Southeast Asian “cosmopolis,” it is not entirely immune to regional influence.

A focus on Deśika's devotional poetry in Sanskrit opens up a whole facet of bhakti literature in South India that creatively brings together the "translocal" and "interprovincial" aspects of Sanskrit and Prākṛit with elements of the local "Tamil" "cosmopolitan vernacular" literary traditions. Bhakti in South India is not solely a Tamil, a Kannaḍa, or a Telugu phenomenon, but has a number of linguistic forms that blend in distinct ways local and translocal, "big" and "little" tradition.

Though the work of Walter Neevel on Yāmunācārya, along with Vasudha Narayanan's and Nancy Nayar's recent studies of the poetry of the major pre-Deśika Ācāryas (particularly Kūreṣa and Parāśara Bhāṭṭar) have contributed much to filling this lacuna, the general lack of attention given to devotional Sanskrit in the study of South Indian bhakti literature after the age of the Ālvārs is partially responsible for Deśika's absence in bhakti scholarship.<sup>77</sup> Such a lacuna limits our view of the development of the literatures of devotion in the south from the Ālvārs to the age of the Ācāryas. Moreover, Deśika's devotional poetry not only provides us with a vivid example of the regional vitality of cosmopolitan Sanskrit but also sheds light on the varied religious uses of the Tamil and Prākṛit literary languages in "late medieval" South India, another area where much more work needs to be done.

To study the southern bhakti poetics of Deśika is to study a poet for whom devotion is not only a matter of the mother tongue, the religiousness of one's "first language," but a matter of many tongues. This study will attempt to display, in as much analytic detail as possible, the various voices that make up Deśika's polyphonic writing.

### *Poetry and Commentary*

There are other important reasons for Deśika's relative neglect in the study of South Indian bhakti poetry. Along with issues of language, there are those of genre. We add to the issue of "vernacular" Tamil versus "elite" Sanskrit that of poetry versus commentary. In particular, we suffer from a too-narrow characterization of the Śrīvaiṣṇava Ācāryas as cut off from the poetic sources of their tradition.

As we have seen, before the time of Deśika, three generations of Ācāryas creatively commented upon, paraphrased, summarized, imitated, and adapted for their own use a body of Tamil poems written by the Ālvārs, a "family" of saint-poets. The Ālvār anthology is said to have been collected in the tenth century by the first traditional Ācārya, Nāthamuni. This sacred collect, the *Nālāyiradvīyaṇṇaṇḍam* ("Corpus of the Four Thousand [Stanzas]") forms for Śrīvaiṣṇavas a "Tamil Veda," a regional double of the pan-Indian Sanskrit Veda. And as another Veda, it claimed intense commentarial scrutiny, at times—but not always—to the detriment of the vitality of the poems themselves. Such theological scrutiny was particularly reserved for the most important work in the Ālvār corpus, the *Tiruāymoli* of Nammālvār.

Scholars such as Ramanujan and Hardy have tended to see a hard-and-fast division between the Ālvār saint-poets (especially Nammālvār) and the later Ācārya commentator-theologians. The commentators are characterized by Ramanujan as "allegorizers" who needlessly dilute the power of the poems in their search for "inner meanings" (*svāpadeśam*). The mothers, friends, and women in love in the Ālvār's poems are interpreted to mean "stages of knowledge"; night is "false knowledge"; the lover's messenger birds are the sectarian Ācāryas; even the various parts of the beloved's body in the poem are al-

legorized: the lips are “desire,” the breasts are “bhakti,” and so on. Ramanujan summarizes: “It is ironic that while the poems make the abstract concrete, the commentary undoes the poem by reversing the direction. The poem is public yet experiential; the commentary here makes it esoteric, technical.”<sup>78</sup>

Hardy comes to similar conclusions with regard to Ālvār poetry versus Ācārya commentary. He stresses the distance of the Ācārya-commentators from the poetic conventions of *caṅkam* or early classical Tamil poetry, the literary background of many Ālvār poems. According to this view, the Ācāryas see theology, whereas the poet (again, particularly Nammālvār) sees purely literary conventions placed in the service of describing a passionate experience of (divine) love:

The bulk of commentarial material is enormous, and this by itself creates considerable difficulty; moreover, there is a clear tendency here to ‘dilute’ the original meanings of words (e.g., a great number of attributes are simply rendered by “beautiful” although their literal meaning is much more specific). Most of the commentators are no longer familiar with the conventions of *caṅkam* poetry, a deficiency which has given rise to a great many pseudo-problems and which ultimately is responsible for the abstruse allegorical interpretation which became fashionable from the thirteenth century onward.

“Moreover,” Hardy concludes, “the commentaries are written on the doctrinal premises of Viśiṣṭādvaita, which makes them impose on the poems conceptual categories alien to their original spirit.”<sup>79</sup> Hardy’s final assessment of the Ācārya commentarial tradition is more guarded. Though, he says, the Śrīvaiṣṇava Ācāryas “progressively moved away from the actual poetic content and lost themselves in esoteric speculations and scholastic subtleties . . . we must not forget that this is at the same time a unique example in the history of Hinduism of an intensive theological preoccupation over many centuries with (and via) non-Sanskrit religious material.”<sup>80</sup>

Ramanujan’s and Hardy’s misgivings about commentary and concern with the integrity of the poetic genres of religious discourse are well-taken and in great measure true. There is a world of difference between Ālvār and Ācārya. Such distinctions are important and, I believe, crucial to any scholarly study of devotional literature, in India or in the West. The polarities of origin and elaboration, primary experience and secondary structures, and poetry and commentary are without a doubt central issues in the study of the Ālvārs and their Ācārya commentators. Too often scholars give commentaries, secondary elaborations, privileged status over primary poetic texts in the comparative study of religion. As we have already noted in the introduction, and will have occasion to note many times throughout this study, poets *do* speak differently than theologians writing in prose, though poets also theologize *poetically*. The study of the *poetry* of philosopher/theologians is far from common in the study of religion and is crucial to an understanding of a poet-philosopher like Deśika.

It is an important fact that the Ācāryas have a sectarian agenda and work in a religious idiom that is quite different from the Ālvārs. Yet too extreme a characterization of the Ācārya-commentators as out of touch with their poetic source-texts can create, as with the language issue, an artificially monolithic tradition. Such a position reinforces stereotypes of literal minded, logic-chopping scholastics that downplays the poetic riches of the later Ācārya tradition, and with it, the contributions of post-Ālvār poet-philosopher/Ācāryas like Deśika.

Deśika was a commentator *and* a poet; his commentaries blended in creative ways both prose and poetry. In Deśika we see a complex mingling of influences: there is both continuity with and difference from the Ālvārs *as well as from the earlier Ācāryas*. His is a hybrid contribution to southern Vaiṣṇavism that threatens to get lost in a too starkly drawn polemic of poetry/commentary.<sup>81</sup>

Recently John B. Carman, Vasudha Narayanan, and Francis X. Clooney have argued quite persuasively for a view of the Śrīvaiṣṇava commentators that places emphasis on their continuity with the bhakti tradition of the saint-poets. Carman and Narayanan summarize, using the image of the two Niles to symbolize the “Dual” Vedānta of the Ācāryas:

Hardy does not deny Rāmānuja’s connection with the Tamil tradition. Rather he suggests that Rāmānuja has reinterpreted and misinterpreted the meaning of Krishnabhakti because of his basic commitment to the ascetic worldview of the Vedānta. We agree that there is a reinterpretation, indeed a profound cultural as well as linguistic translation from the earlier Tamil to a new amalgam of Sanskrit and Tamil, of Brahmin and Dravidian cultures. The translation is incomplete and the cultural streams coexist, like the celebrated distinction in color between the Blue Nile and the White Nile for many miles after they have joined. Indeed, the philosophy of the community suggests that the distinctions between streams of revelation somehow mirror the nature of reality: distinction in unity and unity in distinction. The two-fold Vedānta is the doctrine of the unity of that divine reality that is internally distinguished: *viśiṣṭādvaita*.<sup>82</sup>

The Śrīvaiṣṇava tradition ideally wants to affirm continuity without denying genetic distinctions; it attempts to embrace both “primary” experience and “secondary” expression, revelation and doctrine, text and commentary. This can be seen in the very integuments of its “jewels-and-coral” (*maṇipravāḷa*) commentarial language. We will examine in the course of this study many examples of commentarial creativity and a sense of the poetic.

We must, however, walk a fine tightrope here. In the end, no matter how “continuous” the Śrīvaiṣṇava tradition, poetry (whether it be written by Ālvārs or Ācāryas) and commentary *are* different things. After we have restored some balance to the discussion of poetry versus commentary in Śrīvaiṣṇavism, we must engage in a fruitful discussion of the important differences between these two genres of religious discourse. Only then does the singular integrity of the religious poem emerge in its dynamic richness vis-à-vis its commentators.

The theoretical stance of this study of the *poetry* of an Ācārya will come down—of necessity—right between the extremes of Hardy’s and Ramanujan’s argument for discontinuity and the continuities of Carman, Narayanan, and Clooney. Yet before I deal with the important final theme of this chapter, the “Ācārya as poet,” I need to explore another important theoretical issue in the study of Deśika’s poetry.

### *Viraha-Bhakti and the Ācāryas*

Another dominant issue in the study of South Indian bhakti, along with that of genre, has been that of emotion and experience versus intellect and theological reflection. Once again, we must engage Hardy’s formative work in this area and its influences on the work of Ramanujan and of David Dean Shulman.

Hardy speaks of Śrīvaiṣṇava cultic and theological “secondary structures” placed over unmediated ecstatic Ālvār emotionalism, particularly that of Nammālvār. His interpretation of the Ālvār tradition and its sectarian commentators rests on a notion of *viraha-bhakti* (the devotion of “separation”), a kind of naked encounter with a personal god who yet remains wholly transcendent. This kind of devotion is not about union as much as it is about the experience of a gulf between the human and divine, “the ultimate realization of their separateness.”<sup>83</sup> Ramanujan also hints at such an attitude in Nammālvār, when he notes that the Ālvār’s love poems “express a range of feelings, but most of them are preoccupied with absence, not presence, not the bliss of union but the pain of separation; they convey what is called *viraha* in Sanskrit, *mullai* and *neytal* in Tamil poetics.”<sup>84</sup>

*Viraha-bhakti* in Hardy is *bhakti par excellence*—the essential contribution of Nammālvār to the tradition. It is a continual dialectic of union and separation,<sup>85</sup> a never-ending and emotionally agonizing process irreducible to neat theological categories based on what he terms the “normative ideology” of the Vedānta (this would include even the theistic Vedānta of Rāmānuja).<sup>86</sup> *Bhakti*, at its purest, is defined here by means of a few poems of Nammālvār’s in the voice of the girl who pines for her (divine) lover. It is a simultaneous experience of Vishnu/Krishna’s “absent presence,” an experience fraught with paradox, in that God’s “presence” is experienced most intensely when he is *absent*.

“Normative” Vedānta—embodied by the Śrīvaiṣṇava tradition in Hardy’s portrayal—is out of touch with such a devotional experience; it softens the emotional and paradoxical for the sake of theological rationalization. It devalues the body and its passions, its felt ambiguities in the face of God’s paradoxical “absent presence.” *Bhakti* in the normative theologies is free of such messy paradoxes; it is “intellectual” in contradiction to the “flesh-and-blood” emotionalism of the Ālvārs.

But not all of the Ālvārs conform to Hardy’s view of *viraha* or “emotional” *bhakti*. *Viraha-bhakti* for Hardy is most starkly expressed in some of the poetry of Nammālvār; it is watered down by later Ācārya-theologians and even by Ālvārs such as Toṇṭarāṭippoṭi and Madurakavi, who themselves reflect the growing institutionalization (and brahmanization) of emotional “Krishna” *bhakti*.<sup>87</sup> It is also distinguished from the “relatively calm *bhakti-yoga* of the Early [pre-Nammālvār] Ālvārs,” from their serene, positive meditative visions of the body of God.<sup>88</sup> In *viraha-bhakti*, the experience of separation (divine “absence”) and not of union (“presence”) is spiritually cultivated and expressed in sophisticated literary forms.

Hardy also notes that it is in *viraha-bhakti* that we approach a rare sense of the “tragic” in Indian culture; for, strictly speaking, Vishnu/Krishna in this poetry never definitively “returns” to his pining lover/devotee.<sup>89</sup> David Shulman, in his work on the symbolism of kings and clowns in South Indian literature, has argued strongly, after Hardy, for *viraha* as the “tragic character of human life,” inseparable from the notion of *viḷaiyāṭal* (Skt: *līlā*), God’s “play,” the “comic” dimension. Shulman relates the “delicious distress” of *viraha* to Western notions of “the tragic”:

Our interest here is the tragic component of the *bhakti* world view, which seems remarkably close to Lucien Goldmann’s definition of the tragic as the simultaneous presence and absence of God. And one further point that requires emphasis: underlying the *bhakti* poets’ point of view is . . . the idea of delimitation: the terms of *saṃsāra* are such that revelation can be, at best, but partial and paradoxical; the transcendent god

can never be contained by our reality . . . [T]he tragic vision depends upon such a delimitation, a closing off of semantic space. The tragic world is bounded, fragmented, and full of meaning.<sup>90</sup>

According to Hardy and Shulman, such a “tragic” “fragmented” world is at the essence of the bhakti poets’ experience—and the bane of their theologians, who attempt to bridge this gulf with a rational teleology (or, more lyrically, a “theology of divine presence”).

This is not the proper place to comment in detail on this appropriation of the term “tragic” to describe “emotional” bhakti, nor on the emphasis of this theory on “separation” to the exclusion of the other necessary pole of “union.” The Ālvār corpus is filled with poems that speak of such an experience of “absent presence,” of continuous longing and a certain cultivation of separation as a spiritual stance, though this experience is hardly the “essence” even of Nammālvār. Such poems are some of the strongest and most moving of the corpus. The crux of the matter for our study is that, finally, Hardy sees this brand of “emotional bhakti” to have for the most part dropped out of “later Śrīvaiṣṇavism.”

[T]he consolidation of the *Ubhayaavedānta*, with its claim that the Tamil Veda constitutes a second norm, must not be allowed to obscure a remarkable phenomenon. The essential feature of this second norm, when compared with normative ideology, would be the emotional bhakti of the Ālvārs; it is this facet which would make the second norm different from the first (our normative ideology). But it is precisely emotional bhakti which faded out of the awareness of later Śrīvaiṣṇavism; behind the facade of the *Ubhayaavedānta*, the pressures of normative ideology remove what its anti-emotional premises could not tolerate as second norm and thus as a challenge—emotionalism.<sup>91</sup>

Hardy’s claim that “emotional bhakti” “faded out of awareness of later Śrīvaiṣṇavism” is analogous to his claim that the Śrīvaiṣṇava commentator-Ācāryas lost sight of the poetry of the Ālvārs. Given Hardy’s assumption about “real” bhakti experience, one would be hard-pressed to grant any existential understanding or immediacy to mere commentators, scrutinizers who are chief magistrates in “the secondary city.”<sup>92</sup>

I think it is obvious that certain aspects of emotionalism, such as the “felt finality” of separation and the paradoxical “absent presence” of God, are lacking in the commentators. The commentators tend to stress what might be termed a “sacramental” *presence* of the deity over a viscerally felt divine *absence*. Such an argument, however, as Hardy admits, would have to be made individually, and with a close reading of particulars.<sup>93</sup> Early commentators such as Piḷḷāṇ (twelfth century), for instance, emphasize the *mutual* loneliness of the lover and her divine Beloved, a motif that carries its own distinctive “emotionalism,” though this is a far cry from Nammālvār’s evocations of the agonies of divine absence.<sup>94</sup>

As we will see in this study, aspects of this religious emotionalism, as defined by Hardy and applied by Shulman to the Śaiva tradition, do survive, albeit in hybrid forms, in later post-Ālvār Śrīvaiṣṇavism. It survives, and is cultivated, not only in certain discrete forms in commentaries or other independent prose works, but here and there, in muted but important ways, in the *poetry* of the Ācāryas, a body of work that reaches its acme with the Sanskrit *stotras* and Tamil *prabandhams* of Deśika.

### The Ācārya as Poet

The Śrīvaiṣṇava Ācāryas not only commented on or created “jewels and coral” prose but also generated their own primary texts that attempted to translate the sensibilities and devotional poetics of the Tamil saints into Sanskrit—and in the case of Deśika, Prākṛit—idioms and forms. In Deśika’s case we also have new Tamil poems that both reflect upon, respond to, and transform Ālvār Tamil.<sup>95</sup> In fact, some of the most striking examples of this creative generation of new poems are found in the work of Deśika. What Ramanujan has said of the genres of Indian literature in general applies to much of the work of the Śrīvaiṣṇava Ācāryas from the twelfth to the twentieth century, and to Deśika in particular: they do not merely “classify, they generate.”<sup>96</sup>

Deśika, the fourteenth-century Ācārya from the cosmopolitan city of Kāñcīpuram—one of a cohort of commentator-theologians—is a poet deeply in touch not only with the Sanskrit poetic tradition of Ācāryas Kūreṣa and Parāśara Bhāṭṭar but with the earlier generation of Ālvārs; the “poetic content” of the Tamil saint-poets is far from lost in this particular Ācārya. Deśika’s poems in Sanskrit, Tamil, and Prākṛit are fourteenth-century links in a long intertextual chain that includes the Ālvārs and Ācāryas. A close reading of Hardy’s *Viraha-Bhakti*’s voluminous footnotes finds Deśika’s poems and commentaries often cited as comparative examples in Sanskrit or Tamil of idioms and subject matter common to the Tamil oeuvre of the Ālvārs, though Hardy makes no direct comment on the significance of these examples.<sup>97</sup> They form an interesting complementary voice to his main argument on *viraha-bhakti* (which favors Nammālvār Tamil over Ācārya Sanskrit). One of Hardy’s most important observations on Deśika in *Viraha-bhakti* comes in a footnote to the very passage I cited above, in which he claims that emotional bhakti “faded from the awareness of later Śrīvaiṣṇavism.” Such a “judgement,” he says, “is solely based on emotionalism as the standard of reference.” But Hardy continues: in later debates over the nature of *prapatti*, surrender to God, and “the schism into Teṅ- and Vaṭa-kalai, a considerable amount of non- and anti-normative material is encountered.” He implies that the later debates on *prapatti* as an *upāya*—debates we recounted earlier in this chapter—have something in common with emotionalism. The next observation is most crucial: “Moreover,” Hardy says, “poets like Pillaip Perumāḷ Aiyāṅkar and Veṅkaṭanātha [Deśika] exemplify the—now somewhat hybrid—continuation of Ālvār poetic forms and sentiments.”<sup>98</sup>

How does Deśika “continue” Ālvār “forms and sentiments”? In what way is his poetic work “hybrid”? What does this have to do with emotional bhakti and its disappearance from “later Śrīvaiṣṇavism”? Hardy leaves these questions tantalizingly unanswered—though he hints at some answers in his analysis of Deśika’s Sanskrit *Dehalisastuti*. These are questions I shall pursue in detail, particularly in an extended discussion of two particular Tamil *prabandhams* that seem to be the exceptions to the rule, the *Navamaṇimālai*, and especially the fragmentary *Mummaṇikkōvai*.<sup>99</sup>

A close study of Deśika’s poetic work will add needed nuance to the above theories on emotionalism and the vernaculars; on Sanskrit as a vehicle of bhakti sensibilities; on the tensions between poetry and commentary, and the presence of *viraha* in the Ālvārs and Ācāryas. It will complement our study of the Vaṭakalai-Teṅkalai disputes by showing how the *poetry* of a northern (Vaṭakalai) Ācārya from Kāñcīpuram creatively appropriated elements of a rival theology of southern Ācāryas based in Sīrāṅkam.

A focus on the philosopher-commentator's poetic work turns on their head the usual approaches to the study of the Śrīvaiṣṇava theological disputes. Unlike Mumme, for instance, I will not treat Deśika's poems as mere "exaggeration," believing that one must seek to "clarify his doctrinal position" only by recourse to his "prose theological work."<sup>100</sup> I will do just the opposite, treating the poems themselves as primary theological texts. In doing this, I will view the dispute on self-effort and grace from a different angle, one that sheds further light on these disputes. As we will see, the rhetoric of Deśika's poems diminishes the role of self-effort in the act of surrender to God in a way that distinguishes them from Deśika's own prose writing and approximates the views of his Tenkalai opponents. The debates on *prapatti* will form an important part of my argument on Deśika's "theology in verse."

But before moving on to a treatment of the hymns, beginning with Deśika's Tamil *prabandhams*, I will take a close look in the following chapter at important narrative-historical and epigraphical sources on Deśika's life and times.

I have spent some time in this chapter exploring what scholars have said about Vedāntadeśika's work and significance, but what of his community? What are the traditional sources of his life story? How does traditional narrative portray him? In pursuing these questions, I shall recount some of the most popular stories told to this day about the Ācārya in the temple courtyards of Śrīrangam, Kāñcī, and Devanāyaka's village, as well as read some of the old "writing on the walls."

Finally, these first two chapters will serve as a thematic and historical introduction to a study of representative hymns.



## Between Two Dynasties

### Deśika in the Art of Śrīvaiṣṇava Narrative

*utprekṣyante budhajanair upapattibhūmnā ghaṇṭā hareḥ samajaniṣṭa yadātmaneti*

... It is the fancy of wise men—  
with good reason—  
that the temple bell of Hari  
was reborn in the body  
of this poet!

—Vedāntadeśika  
*Samkalpa-sūryodaya*, 1.14

### From SelfPortraits to Sacred Biography

#### *In the Temple Courtyard: The Story*

There are many stories about Vedāntadeśika, as there are many stories about every Hindu god, guru, or saint-poet. At Śrī Tūppul, at the site of Deśika's birthplace, one narrative cycle is painted on the outer walls that surround the sanctum.<sup>1</sup> If one should spend an afternoon sitting with a Vaṭakalai brahman in the outer courtyard of the Devanāyaka temple at Tiruvahīndrapuram one would hear one of many such stories, a composite of stories. Details would vary, though the overall picture would look very much the same.

Once upon a time, it would be said, there lived in the village of Tūppul near the great temple city of Kāñcīpuram a pious, childless couple, Puṇḍarīkṣa Dīkṣitar and Tōtārammāṇ. One night they both had dreams, prophetic dreams as it turns out. Lord Venkaṭeśvara and Padmāvatī, the god and goddess of the great hill shrine of Tirupati in the north appeared to each, respectively, in their dreams, and granted them the boon of a son if they agreed to come to Tirupati to worship. In the morning husband and wife excitedly told each other of their dreams, and then set off for the holy mountain in the northernmost reaches of the Tamil land. One night on the mountain, the wife, Tōtārammāṇ, had another remarkable dream: this time a young boy appeared to her, holding a bell in his hand. He told her to swallow it, and, it is said, at that very moment, in dead of night, the sacred bell of the shrine at Tirupati simply disappeared. At first, it was thought that the bell was stolen, but the temple priest had his own dream that night: the Lord of Tirupati told him of the pious woman who had swallowed the bell and of the proph-

esy of a very special son. The couple left Tirupati to the praises of all the devotees. Twelve years later, a son was indeed born, an incarnation of the bell of Tirupati, who was given the name of the Lord of the hill shrine himself: Veṅkaṭanātha.

Veṅki was a remarkable child, who from a very young age showed a profound gift of learning. At five he bettered the elder Ācāryas in debate, and by twenty he had mastered all the systems of philosophy. Soon after, he married a pious highborn girl, with whom he had a son, Nayaṇācārya. Not long after, his uncle, who was the chief Ācārya at Kāñcīpuram, died, and Veṅkaṭanātha took over the “lion’s seat” of Kāñcī, becoming the chief Ācārya of the Vaiṣṇavas of that great city. At some point during this period, he withdrew to a small town south of Kāñcī near Cuddalore called Tiruvahīndrapuram, “the town of the king of serpents.” There he deepened his knowledge of esoteric teachings; he meditated on the mantra of the Lord’s bird-mount Garuḍa at the hill-shrine of Hayagrīva, the horse-headed form of Vishnu. It is on that hill, just above the temple of Devanāyaka, Vishnu as “the Lord of Gods,” that he received his gift of eloquence. Hayagrīva came to him in vision and daubed a bit of his own saliva on the tongue of the young Ācārya, who immediately composed his first hymn of praise to the horse-headed god. It was at Tiruvahīndrapuram that he earned his epithet as “master of all the arts and sciences,” not only for his theological and poetical skills but for building a well using discarded bricks and casting his own bronze image. And when it came time for him to leave Tiruvahīndrapuram and return to Kāñcī, Lord Devanāyaka himself would not let him go until he had composed poems in his honor. He appeared to Veṅkaṭanātha on the road to Kāñcī near the river Peṇṇai, drawing him back to the shrine town and its holy hill like a bird on a string. Veṅkaṭanātha composed many beautiful poems in Sanskrit, Tamil, and Prākṛit for this form of Vishnu.

Eventually, after healing the inhabitants of Tirupputkūḷi from a plague with the power of his prayers, he returned to Kāñcīpuram, which was enveloped in an intense atmosphere of sectarian debate. It is said that there had already begun a certain tension between the Ācāryas of Kāñcī and those of the southern temple town of Śrīraṅgam. The southern Ācāryas wanted to trip him up in debate, to win over this “son of Tūppul.” He was even challenged by a snake charmer, who unleashed a rabble of snakes on the Kāñcī Ācārya. But the snakes were unable to cross the seven mystical circles Veṅkaṭanātha drew on the ground; nor could the most vicious and powerful of the charmer’s beasts withstand the young scholar’s spells. When the last beast was let loose at him Veṅkaṭanātha invoked with a magical spell Vishnu’s fierce divine bird Garuḍa. Veṅkaṭanātha’s patron bird appeared in physical form, and devoured the snake (“But don’t worry,” our storyteller might say, “after he repented, the poor charmer’s dear snake was returned to him, intact”).

After many debates and many victories in Kāñcī, the master embarked on a pilgrimage to the northern country, to cities and temple towns hallowed by great brahman traditions: he went to the holy city of Banaras with its Ganges River, a place that is said to grant liberation to all who die there; to Ayodhyā, the city of Lord Rāma, and Mathurā, sacred to Krishna; even to the luminous Ganges waters at Haridvāra. He was profoundly disappointed. Everywhere he went in the north he saw a corrupted priesthood, misunderstood teachings. The south was something different. On his way back home south of the Vindhya mountains he describes a landscape transformed by the vivid sacred atmosphere of Vaiṣṇava shrines and holy rivers, a fertile land shaped by proper ritual

homage. In his journey through the south he is said to have met and debated with the famous court philosopher Vidyāraṇya, who tried to convince him to become a court poet. He refused the pomp and pretensions of court life, and after healing a young princess who was possessed by a demon, he left on the last leg of his journey home.

But his travels did not end with his northern pilgrimage. Soon after his return to Kāñcī, he set off again, this time for Śrīraṅgam, in response to the request of the southern Ācāryas that he debate various rival sects. He is said to have successfully thwarted the nondualists and established himself in the "lion seat" of Śrīraṅgam, while he also bested rival poets by, among other exploits, composing a thousand verses in ornate Sanskrit on Rāma's sandals in a single night. By this time, the "son of Tūppul" had become Vedāntadeśika, "Preceptor of the Vedānta," a "lion among poets and philosophers." However, his rivals were not only from outside his own community. He was not popular, it seems, with many in the Śrīraṅgam community. He was harrassed, envied for his learning and his holy life. Old sandals were hung over the doorway of his house; his father's funeral was boycotted by fellow Ācāryas, though the gods and their consorts of Tirupati, Kāñcī, and Śrīraṅgam themselves attended the obsequies, solemnly affirming the good holy Deśika.

No one could compete with this pious householder who vowed to only accept enough alms to keep body and soul intact, and no more, and who constantly refused wealth and fame and the luxuries of courtly life ("Plain living, high thinking! This is what we brahmans most prize in life!" says the storyteller at this point in the story.) Deśika refused even to touch gold. Once his wife, while carefully sifting through a vessel of grain given to his family by one of his devotees, found several gold coins, surreptitiously given out of devotion. When she came to him with the discovery, of course he did not hesitate: throw the gold into the gutter, he said, but save the grain.

During this period it is said that Deśika wrote commentaries on all the works of the Tamil Ālvārs, mastering the southern tradition of Śrīraṅgam as he had already mastered the northern Sanskrit culture of Kāñcī. Sometime during this stay in Śrīraṅgam Deśika advised a Telugu prince on matters of Śrīvaiṣṇava ethics and proper ritual, and initiated his son Nayiṇācārya and his first disciple, Brahmatantra Svatantra Jīyar, into the secret teachings of the Śrīvaiṣṇava community.

It was in Śrīraṅgam that perhaps one of the most dramatic episodes of Deśika's life occurred. It was the time of the second sack of Śrīraṅgam by Muslim forces, led by Ulugh Khān, the "invasion that took 12,000 heads." As the Muslim armies were advancing on the city, it is said that Deśika and his friend and rival in debate, Piḷḷai Lōkācārya, took action. Lōkācārya and the other temple priests took the mobile festival icons of Vishnu and his wives and fled the city while Deśika stayed behind to wall up the main shrine's stone images. After he had walled up the shrine, he then fled the city with a precious manuscript and headed for Mysore. In some sources, he is said to have escaped the impending massacre by hiding beneath a pile of dead bodies. Meanwhile, Lōkācārya's party made it safely into Paṇḍiya country in the deep south, though on the way they were robbed of all the icons' jewels. Lōkācārya is said to have died heartbroken at the end of this awesome journey. Eventually the icons continued their journey; they were carried further south, then north through Kerala, Mysore, and on finally to Tirupati, where they remained during the duration of the Muslim occupation.

While in exile in Mysore Deśika met with the court philosopher Vidyāraṇya, and some say it is during this time that he was invited by the great scholar and advisor of kings to become a court poet at Vijayanagar. This, again, he roundly rejected. He remained for a time in Melkote in Mysore, then withdrew to a village called Satyamaṅgalam, spending his days in meditation and study, awaiting the liberation of Śrīraṅgam. And eventually, the good word came that a certain Vijayanagar prince, Kumāra Kampaṇṇa Uṭaiyār, on orders from king Bukka Rāya I, had begun an invasion of the south to take back Maturai and Śrīraṅgam. But it is the brahman general that stands out in this story. A certain Gopaṇārya went to Tirupatī, retrieved the icons of Śrīraṅgam, and steadily moved south toward the occupied city, eventually destroying the Muslim armies and freeing the city. Deśika heard the news and rushed back to Śrīraṅgam, claiming again the town and the temple where he is said to have lived out the remaining years of his long life in peace.

So much for the story, the basic events. An afternoon spent in the courtyard of Devanāyaka temple near the kitchen, amid the chatter of young children, the noise of families gathering for their ceremonies, the chanting brahman priests, the bustle of devotees lining up for blessings at the vermilion-smeared well of the serpent king. Perhaps after this telling, you are led to the Deśika *sannidhi* or ancillary shrine, and given *darśana* (holy “seeing”) of the image that Deśika is said to have made himself, an elegant seated image of the Ācārya with its manuscript and *mudrā* of teaching. He is both teacher and divinity here. But what are the sources for this story, and how does the tradition read the significance of the actions and events of Deśika’s life as we have heard them told? How does the Vaṭakalai tradition construct its image of Deśika, and how might it differ from the narratives constructed by the Teṅkalais? What do these stories tell us, if anything, about Deśika’s historical context?

In the remainder of this chapter I will attempt to answer these questions by detailing the traditional sources of Deśika’s narrative, as well as discussing the significance of each episode I have briefly recounted to Vaṭakalai tradition. To do this I need to begin with what the Vaṭakalais conceive of as autobiography: important passages in Deśika’s work in which he tells us about himself.

### *In His Own Words*

We will begin with some of the most significant “autobiographical” passages in Deśika’s long allegorical play *Samkalpasūryodaya* (“The Dawn of Ritual Resolve”).<sup>2</sup> Who is this poet-philosopher? He tells us himself in the following lines, spoken in the prologue by the play’s director to an actress:

O noble Lady, have you not heard of this? There is a certain poet named Venkaṭanātha, vessel of auspiciousness, the son of Anantasūri, that treasure of innumerable virtues, who was himself the son of Puṇḍarikṣa, who performed a soma sacrifice, his lotus-heart a shrine of pure wisdom, honored by the whole world as a jewel of the Viśvāmitra gotra, most esteemed lineage; that poet, honored with the title “Preceptor of the Vedānta” by the divine command of Lord Raṅganātha, whose virtues are proclaimed in his epithet “the lion among poets and philosophers;” the maw of his hungry mind devours nagging doubts in all the arts and sciences—the tall mansions of the ten quarters bristle with banners of victory planted there by his disciples!<sup>3</sup>

The elaborate diction and lyric bravado of this “prince of poets” matches that of his panegyrist Prativādi Bhayaṅkara Aṇṇaṇ, quoted at the beginning of chapter 1.<sup>4</sup> It is common in classical Sanskrit drama for the author to refer to himself in the third person and to sometimes cite his family lineage (*gotra*) and place among other poets. Both early and medieval works on the poetics of the drama specify that at least the poet’s name be mentioned by the actors right away in the play’s prologue (*prastāvana*).<sup>5</sup> But the third-person self-references in such classical playwrights as Kālidāsa and Bhavabhūti are far from elaborate and are downright laconic compared to Deśika’s self-description.

In Kālidāsa’s fourth- to fifth-century plays we get little more than a name.<sup>6</sup> In Bhavabhūti’s eighth-century works the description does get thicker. We learn in his prologue to the *Mālatīmādhava* that Bhavabhūti the “poet” is of the race of Kāśyapa, the grandson of Bhaṭṭagopāla, son of Nīlakaṇṭha, and the son of Jātūkarnī; we also are told his patronymic, Bhaṭṭa Śrīkaṇṭha. The point of the passage and its litany of names has to do with the poet’s illustrious brahman heritage, his claim to śāstric orthodoxy and authority.<sup>7</sup> His *Uttararāmacarita* (“The Later Adventures of Lord Rāma”) emphasizes his exceptional prowess in brahmanical duties, his lineage, and his mastery of grammar, logic, and exegesis.<sup>8</sup> He concludes his self-description with the following “summary” verse:

[This] brahman, whom the goddess of speech  
follows around like a dutiful wife—

his work on Lord Rāma’s later life  
will now be performed.<sup>9</sup>

But the level of Bhavabhūti’s self-praise falls far below Deśika’s. The extent of Deśika’s “self-portrait of the author” is unique in later Sanskrit drama, even those in the allegorical mode, and is perhaps not unrelated to his quite visible, even controversial role as the chief northern Ācārya of the Śrīvaiṣṇava community. This is unequivocally a polemicist speaking. And as art, it can hardly compare with the classical plays of an earlier age. Like many other allegorical plays in the Sanskrit tradition, it is much too long and prolix to be realistically performed on a stage,<sup>10</sup> though there is a tradition in which Deśika’s play was performed in Kāñcī with the Śaiva scholar-poet Appayya Dīkṣita present.<sup>11</sup> Though it contains splendid examples of good lyric writing (in some cases lifted right out of the author’s own *stotras*), it reveals the skills of Deśika the philosopher and logician in defending Viśiṣṭādvaita against “rival views” more than it does Deśika the poet and artist.

*Samkalpasūryodaya* is a fine example of the limitations of works written to evoke *sānta*—“transcendental peace”—as their main aesthetic experience (*rasa*). Though *sāntarasa* is at the heart of some extraordinarily powerful poetry in Sanskrit, including (according to tradition) portions of the *Mahābhārata* and the Buddhist *kāvya*s of Aśvaghoṣa, most often its poets err on the side of self-consciousness.<sup>12</sup> What to Aśvaghoṣa was merely the mixing of “bitter herbs with honey” becomes in many works of this genre a shoe-horning of doctrinal views into verse, straining the already limited scope of philosophical allegory.<sup>13</sup> Like other examples of the philosophical drama, Deśika’s play sometimes, in M. R. Rajagopala Iyengar’s phrase, “smells of the lamp.”<sup>14</sup>

But the posturing and heavy allegories of Deśika's play do not get in the way of its appreciation by Vaṭakalai scholars and devotees. Rather, the play is often used as a veritable manual in the proper interpretation of Viśiṣṭādvaita philosophy. And perhaps even more strikingly, the "autobiographical" passages such as Deśika's self-portrait in the prologue have been a rich mine not only of panegyric inspiration but of "historical" detail for his commentators and biographers.

We return now to the biographical prologue. After the stage manager (*sūtradhāra*) has addressed his long rhetorical question to the actress (*naṭī*), he follows with a string of verses:

*Stage Manager:*

Good men, those connoisseurs  
who know well the fragrance of good poetry  
endlessly praise his speech  
that spans all styles—  
*gauḍa*, *vaidarbha*,  
*pāñcālā*—  
the strong, chaste,  
and sweet. [12]<sup>15</sup>

This poet was born of that race fit to breed  
another Indra, or even rid the world  
of another Indra;  
and that goddess, the mother of the world  
from whom, the sages say,  
we are born again,  
even she  
was born  
of this same lineage! [13]

And more:

Rung by lotus-born Brahmā in the Lord's service  
it terrified hoards of demons:  
it is the fancy of wise men—  
with good reason—  
that the temple bell of Hari  
was reborn in the body  
of this poet! [14]

Before he was twenty, he had mastered  
every illustrious branch of learning  
in the arts and sciences,  
and has taught, thirty times over,  
Rāmānuja's great *Bhāṣya*  
on the Vedānta:

this most distinguished, most glorious  
 Veṅkaṭanātha, for the Lord's delight,  
 composed this elegant drama,  
 sweet to the ear!<sup>16</sup>

*Actress:*

But sir, this poet's elegant speech cuts down the thick tree-trunks of heretics with the sharp axe of its logic. Is his mind not drawn solely to the Vedānta's wide expanse? Tell me, how can his style be suited to the charming diversion of this play of ours?<sup>17</sup>

*Stage Manager (smiling to himself):*

Of your two questions, let me take the first. Do you think that this author is lost in perpetual contemplation, his mind devoted only to divine ecstasies, unattached to any other activity?

But we say:

Lovely words dripping with sweet holy nectar,  
 fit for an assembly of poets  
 and sages—Manu, Vyāsa, Vālmīki—  
 long to well up in someone—  
 anyone;

if the Gaṅgā, reclining through the twilight-dancer's  
 matted hair  
 broad as the flanks of the Vindhya mountains  
 should fall  
 on the back of a cripple,  
 who would get in its way?

And you should also know:

Doesn't the river of the gods,  
 flowing deep and terrible  
 while cutting through mountains—  
 causing even the Lord of Animals'  
 top-knot to reel—

run sweet, clear, and limpid  
 as it flows  
 along the earth? [17]<sup>18</sup>

These verses are treated by Śrīvaiṣṇava chroniclers, storytellers, and historians not only as poetry, a merely *rhetorical* self-fashioning, but as *evidence of a personal history*, a concrete life lived. This sequence is the root-text for many popular narrative histories in the Vāṭakalai community.

It not only tells of Deśika's illustrious lineage, his father's name and his grandfather's prestigious and expensive *soma* sacrifice, his titles and epithets (whose origins become stories), but also witnesses to the fact that he was the incarnation of the temple bell at

Tirupati, that he had mastered all the learning of his time before the age of twenty, and that (at least by the time of the writing of the play) he taught the entire *Śrībhāṣya* of Rāmānuja thirty times over. This latter claim in particular has been a major source of speculation, both among the oldest and most recent of Śrīvaiṣṇava commentators, on the proper dating of events in the middle and final periods of Deśika's life, as well as the probable date of the play itself.

And these are not the only autobiographically significant verses in "The Dawn." King Discrimination's tour in Logic's flying chariot of sacred cities and shrines in northern and southern India described in the sixth act has been used by the earliest biographers, as we will see, to posit an ideologically charged account of the Ācārya's supposed pilgrimage to the North. In act 2 a *śloka* is interpreted in the sacred biographies to be the blessing said over the five-year-old Deśika by the great Ācārya Naṭaṭūr Ammāl after the young boy is said to have dazzled the paṇḍits with his beauty and knowledge of scripture in the lecture hall of Varadarāja Perumāl in Kāñcī:

Making firm the foundation of the Vedānta  
and refuting the false doctrines of heretics,  
  
honored by scholars of the triple Veda,  
  
may you become a vessel  
of endless virtue!<sup>19</sup>

The story resembles the Gospel account of the boy Jesus among the elders in the temple;<sup>20</sup> it was very popular early in the tradition and is depicted in a painting that dates perhaps from the latter half of the sixteenth century on the northeast wall of the *prakāram* just outside the temple sanctum of Varadarāja temple.<sup>21</sup> In the play, however, there is no mention of the story; the verse is spoken by a guru (said to represent Rāmānuja) to his student (a *śiṣya*, said to represent Deśika).<sup>22</sup> This passage of the play has also been used to establish a line of direct descent back to Rāmānuja himself by a series of genealogical leaps: Deśika gets Ammāl's benediction (in the narrative) confirmed by Ammāl's "Ācārya's Ācārya's Ācārya" (i.e., Rāmānuja, in the play).<sup>23</sup> Other verses in the play have been used to articulate his views on everything from women and renunciation<sup>24</sup> to the arrogance of a certain family of Ācāryas in fourteenth-century Vishnu Kāñcī.<sup>25</sup>

The Śrīvaiṣṇava biographers assiduously scan these and other verses in the play, along with the many summary verses (*phalaśrutis*) in Deśika's lyric hymns in Tamil, Prakrit, and Sanskrit, for their clues about the "historical" Veṅkaṭanātha. It is important that this man lived in a certain time, that he visited certain places, was taught by certain teachers, did certain extraordinary things, and left behind clues of his adventures in his writings and in certain temple inscriptions.

## History and the Art of Śrīvaiṣṇava Narrative

### *History and Narrative: An Excursus on India and the West*

I do not use the word "history" here uncritically or haphazardly. For contrary to the still-pervasive notions of an eternal India immune to historical "reason" or awareness,



Indian Hindus, Buddhists, Jains, and Muslims have, in many times and contexts, taken what Western scholars call “history” quite seriously.<sup>26</sup>

In India, as in Western or Eastern Europe, there are a variety of genres that embrace or overlap in various ways the rather overdetermined sphere of “history” and of historical representation. We cannot judge an entire tradition as lacking in “history” or historical concern on the basis of only one or two genres of texts. The *fabliaux* of the classical Sanskrit Hindu *Purāṇas* (“ancient tales”) are only one class of texts that deal with “the past,” though they are often the sole sources of Western critiques of Hindu fancy and lack of historical awareness. There also exist a variety of other kinds of texts, many within the *Purāṇas* themselves, that come closer to what we might label historical in nature.

While *sthalapurāṇas* and *māhātmyas* (local “place legends”), *tanīyaṇs* and *maṅgalas* (honorific verses) are an exuberant mixture of folklore motifs, literary conceits, and popular tradition, with only a tenuous connection to historical events, there also exist many types of *itihāsas* (“histories,” “legends,” “tales”) with an eye on “historical” time. There are historical *kāvyas*; scattered autobiographical fragments; a plethora of Jain, Hindu, and Muslim genealogical and successional tables; land-grants; annals and chronicles (the *oḷuku* or *vaṃśāvali*); numismatic records; and copper plate and temple inscriptions.<sup>27</sup>

The early epigraphists, Indian and British alike, placed no value on the historical nature of many of these materials. The notion of Western monopoly on history and historical truth clouds their otherwise considerable, and still underutilized, contributions to Indian historical studies. But even D. C. Sircar was forced to admit over thirty years ago, in his major work on Indian epigraphy, that a detailed study of epigraphs going back to the first century B.C.E., official royal records, prose *kāvyas*, and chronicles, makes judgments on the Indian lack of historical “sense” “only partially true.”<sup>28</sup>

Current historiography in Western scholarship, in a self-critical stage of development reflected in different ways by Hayden White, Marshall Sahlins, and Robert Alter, would take exception to Sircar’s confidence on what constitutes “real” history. To use White’s characterization of historical discourse in the West, Indians, too, have put value on events that (to them) “really happened” and yet betray to the writer-historian an inner logic, an order of meaning beyond mere sequence that “makes sense” like a story makes sense.<sup>29</sup> By common consent, says White,

it is not enough that an historical account deal in real, rather than merely imaginary, events; and it is not enough that the account represents events in its order of discourse according to the chronological sequence in which they originally occurred. The events must be not only registered within the chronological framework of their original occurrence but narrated as well, that is to say, revealed as possessing a structure, an order of meaning, that they do not possess as mere sequence.<sup>30</sup>

White names three commonly cited forms of historical representation in Western discourse: the annals, the chronicle, and the “history proper.” The annals generally comprise chronological lists of events, with no attempt to “narrate” relations between them (there is no story). The chronicle “aspires to narrativity, but typically fails to achieve it”; it begins with a story, or network of stories, but commonly breaks off in *medias res* (it is an unfinished story). The chronicle, White summarizes, leaves off “in the chronicler’s own present.”<sup>31</sup> It is a vivid dictation, a fastidious recording of chunks of time that ultimately issues into

the reader's present; like Melquiades' sprawling parchments in Márquez's *Cien años de soledad*, the chronicle knows no closure beyond sheer apocalypse.<sup>32</sup>

History proper, on the other hand, is narrative by nature. It is, in the words of Sahlin, "culturally ordered, differently so in different societies, according to meaningful schemes of things."<sup>33</sup> History tells a story. Though it cannot be wholly identified with fiction, as White and other postmodern cultural critics seem to imply, history in the West shares with imaginative fiction a narrative structure. It "endows reality with form," a form that mere events in what William James might call the "pure flow of experience" do not have. In White's concise formulation (following Barthes), historical discourse "makes the real into an object of desire."<sup>34</sup> It is never, properly speaking, merely the "facts" as they stand objectively and nakedly.

Robert Alter's formulation tries to strike a balance between history as fiction and objective "fact":

[H]istory is far more intimately related to fiction than we have been accustomed to assume. It is important to see the common ground shared by the two modes of narrative, ontologically and formally, but it also strikes me as misguided to insist that writing history is finally identical with writing fiction. The two kinds of literary activity obviously share a whole range of narrative strategies, and the historian may seem to resemble the writer of fiction in employing, as in some ways he must, a series of imaginative constructs.<sup>35</sup>

In short, in spite of its ostensible fidelity only to the given, to pure actuality, history, like fiction, is a narrative art that mingles objective "reality" ("facts") with the subjective analysis and shaping authority of an author. The very term in the romance languages is freighted with seemingly contrary meanings. One has only to consider the rich connotations of the French *histoire*—which spans the spectrum of meanings from fable, tale, anecdote, and legend, to the more "familiar" sense of a descriptive account of events, of "what really happened."<sup>36</sup>

The problems of history and truth, narrativity, desire, and ideological elaboration not only concern gaps in somebody else's discourse, or the necessary partialities of supposedly "nonhistorical" cultures. These issues have cross-cultural resonances that reach into the very heart of Western historical representation.<sup>37</sup>

### The Śrīvaiṣṇava Case

The Śrīvaiṣṇava *prabhāvam*s ("splendors") or "sacred narratives" on the lives of the Ālvārs and Ācāryas are often called "hagiographies" in Western scholarship, a term that puts emphasis on *fabula* and legend, the merely edifying tale. More accurately, Śrīvaiṣṇava writing artfully blends, to use Alter's phrase, "a whole range of narrative strategies," including the hagiographical.

Unlike hagiography proper—following the distinction drawn by Frank E. Reynolds and Donald Capps in their study of the "biographical process" in religious traditions—the Śrīvaiṣṇava *prabhāvam*s tackle the life as a whole; they do not merely deal with gists, exempla, or cycles of legends.<sup>38</sup> Like the *maṇipravāla* idiom in which most are written, they are mixed, hybrid forms. They combine in single prose or verse narratives elements of annals, chronicles, and the narrativity of the work of history proper. Included in these narrative histories are chronologies, dates, myths, folktales and legends, inscrip-

tional evidence, invocatory praise-poetry, and autobiographical citations whose “usefulness,” as historian V. N. Hari Rao has observed, in “reconstructing the history of Vaiṣṇavism in South India cannot be exaggerated.”<sup>39</sup> Like the sacred biographies that grew up around the Prophet Muḥammad in the Muslim tradition from the eighth century onward, they may be described as containing “numerous legends crystallized around a nucleus of factual material,” with an emphasis on the historical importance (to the community) of both the legends and the “facts.”<sup>40</sup>

To give an account of the life of a saint or sectarian leader is not only to invite a community to leave this world for the transfigured realm of a divine being, or in the fashion of Mircea Eliade, only to reenact eternal events as they occurred *in illo tempore*; it is never a matter of pure “myth” or sacred fancy disengaged from what Western scholars would style a historical purpose.

Sacred biography, in ways analogous (but not identical) to Western forms of history, establishes, to use critic White’s phrasing, social and religious norms and authority whose legitimacy rests on “facts” of a historical order.<sup>41</sup> To trace the lines of these sacred biographies is to trace the growing self-understanding of living communities vis-à-vis the major historical events and movements of their time. They map very real shifts in religious power and authority.

“Such documents,” as Reynolds and Capps note, “are an extraordinary form of biography because they both recount the process through which a new religious ideal is established and, at the same time, participate in that process.”<sup>42</sup> In this way one could say, following the work of Paul Ricoeur, that “the experience of temporality” is as intimate a part of their structure as it is part of the structures of any historical narrative.<sup>43</sup>

### Sources for Deśika’s Life and Times

Besides his own self-image written into the body of his allegorical play, what are the main sources for the life and times of Vedāntadeśika? How do they narrate the history of this extraordinary life, briefly recounted at the beginning of this chapter? What is the significance, to Śrīvaiṣṇava tradition, of the various episodes of Deśika’s life story that had become canonical for the Vaṭakalais by the fifteenth century?

In the first chapter we noted the development of the Vaṭakalai and Teṅkalai traditions within Śrīvaiṣṇavism and Deśika’s place within the dynamics of the sectarian split. Such a sectarian split is evident in the traditional sources on Deśika’s story. There exist two *Guruparamparāprabhāvaṃs*, one claimed by the Teṅkalai written by Pinpaḷakiya Perumāḷ; and another later narrative claimed by the Vaṭakalai community written by the third Brahmatantra Svatantra Jīyar.<sup>44</sup> Vaiṣṇava tradition claims that Pinpaḷakiya’s text goes back to the thirteenth century, though a date closer to the fourteenth is more likely, given the sectarian partisanship of the narrative.

The Teṅkalai *Guruparamparā*, as might be expected given our discussion in the first chapter, gives prominence to Śrīraṅgam and the Tamil *prabandhams*, ignoring all mention of the orthodox Sanskrit school and their activities in Kāñcīpuram.<sup>45</sup> Mention is made of, and even praise is accorded to, Deśika in the Teṅkalai narrative, but most of the stories and events associated with the Kāñcī Acārya appear in the fifteenth-century *Guruparamparā*

of Tṛitīya Brahmatantra Svatantra Jīyar. This latter work emphasizes the northern lineage, placing special focus on the city of Kāñcī, the figure of Naṭatūr Ammāl (Varadācārya), Deśika's maternal uncle Appillār (Ātreya Rāmānuja), his son Nayiṇācārya (Varadanātha), and the first of the Brahmatantra Svatantra Jīyars, Deśika's spiritual successor.

In spite of the problems with these texts, their obvious partisan slants and stark evidence of a break in the continuity of the community, they are our only sources for the important period between Rāmānuja in the twelfth to Deśika in the fourteenth and the Tenkalai Ācārya Maṇavālamāmuni in the fifteenth century. Though it is not possible, as V. N. Hari Rao has observed, "for a modern historian either to uphold entirely or to criticize downright either the *Vaḍakalai* or *Tenkalai* versions" of the story,<sup>46</sup> both accounts reflect accurately self-understandings and lineages that continue to shape each community right up to the present day. It is in this sense of their mapping, through time, a community's *self-understanding* of its saints and teachers and sacred places that they retain their historical importance.

Other important sources for the community's image of Deśika include Prativādi Bhayaṅkara Aṇṇaṇ's fourteenth-century *Saptatīratnamālikā*<sup>47</sup> and the *Vedāntadeśika-vaibhāva-prakāśikā* of Doḍḍayācārya, a later fifteenth-century panegyric.<sup>48</sup> Also important is the *Prapannāmṛtam*, a sixteenth-century Tenkalai text that contains a detailed description of the second sack of Śrīraṅgam that includes the story of Vedāntadeśika and Pillai Lōkācārya fleeing the city.<sup>49</sup>

The *Kōil Oḷuku*, the "Temple Chronicle" of Śrīraṅgam, is a massive text that, because of its sometimes jumbled chronology, seems to be the work of many hands. In V. N. Hari Rao's opinion, it is "not the work of a single writer belonging to a particular period but a temple record written and maintained by successive wardens of the temple or their accountants or writers."<sup>50</sup> It has been argued, because of the more strictly chronological structure of portions dealing with the later Vijayanagar period, that this Tenkalai text was compiled as late as the eighteenth century. Most likely, however, the text is made up of many layers of chronicles, composed from the time of Rāmānuja's reforms in the eleventh to twelfth centuries, right up to the ideologically charged eighteenth century. Predictably, this Śrīraṅgam text makes no mention of Deśika. In its treatment of the second sack of the temple no mention is made of Deśika joining Pillai Lōkācārya in his escape from the city.<sup>51</sup> This omission of an episode present in another Tenkalai text, the *Prapannāmṛtam* cited above, presses for a late date, or at least perhaps a late excision of the episode from the chronicle by editors.

Along with the above narrative and panegyric materials, and some important commentarial and colophon material in Sanskrit and Telugu,<sup>52</sup> there exist two interesting inscriptions that shed some light on Deśika and his place in the history of his community and in South Indian history in general. First, there are the two Sanskrit verses in praise of Gopaṇārya, a brahman chieftain of the Vijayanagar king Kamparāya, at Śrīraṅgam, dated 1371; and second, there is an inscription on the north wall of the second *prākāra* of Varadarāja Perumāḷ at Kāñcī (in Tamil and Grantha letters) dealing with Deśika's disciple, Brahmatantra Svatantra Jīyar (dated 1359).

A close reading of these inscriptions, alongside the accounts of the Vaḍakalai and Tenkalai writers in Sanskrit, Tamil and *maṇipravāḷa*, will enrich the picture we get of Deśika and his legacy in Vijayanagar times, and nuance the many questions these sources still inspire.

## The Tales Told: Deśika in the Sacred Biographies

We already know the basics of the Deśika narrative. In this section I will take a closer look at the stories of Deśika's life episode by episode as they appear in the *Vaṭakalai prabhāvam*. In doing so, I will analyze the significance of each story or episode in the larger context of Indian devotion, as well as what they tell us of Deśika's place in the Śrīvaiṣṇava community. I will also mention variations and counterstories from other sources that form part of the intertextual framework of Deśika's *Vaṭakalai* narratives. Particular emphasis will be placed on stories that feature the composition of individual poems and other texts that figure prominently in this study. In many cases, the narrative contexts of Deśika's bhakti poems are invaluable keys to their interpretation by the community.

Such an intertextual approach may at times seem a little unwieldy, but it best suits the historical approach to narrative, and perhaps most important, better reflects the layered, almost Midrashic style, of the *prabhāvam* itself.<sup>53</sup>

### *The Bell of Tirupati*

According to the *Vaṭakalai* account, Veṅkaṭanātha, dubbed by the biographer as "Tirumaṇiyālvār" ("Holy Bell Ālvār"), was born of Tōtārammaṇ, the sister of Ātreya Rāmānuja,<sup>54</sup> and Anantasūri in Kali 4371/Śaka 1190, or 1268 C.E.<sup>55</sup> He was born, that is, as we have already seen, in suitably remarkable circumstances.

The birth story describes a series of dreams and a miraculous disappearing bell. First, his father, son of the great Puṇḍarīkṣa Dīkṣitar, who like Deśika's mother, could trace his lineage back to Rāmānuja,<sup>56</sup> has a dream. In his dream, Lord Veṅkaṭeśvara, a form of Vishnu at the sacred-shrine of Tirupati, appears to him and tells him that if he worships at his feet "he would give him a son." That same night Tōtārammaṇ also has a dream. In her dream the Lord's consort, Padmāvatī, comes to her, saying, "If you come to Tirumalai, we shall give you a son."<sup>57</sup>

In the morning, after informing each other about their dreams, they set off for Tirumālai. But Tōtārammaṇ, as we know, has yet another dream. In this dream a young boy appears to her, and handing her a bell, tells her to swallow it. He too—yet another form of the Lord?—speaks of a child: "We shall give you," he says, "a son who shall be full of great wisdom."<sup>58</sup> At that same moment, it is said, the temple bell of the Tirumālai shrine vanishes. It is first thought that the bell has been stolen. But soon the head temple priest himself receives a vision of the Lord in a dream, and is told of Tōtārammaṇ's miraculous swallowing of the bell and of the prophesy of the special son. The couple leaves the hill to the praises of all Vaiṣṇavas. But only twelve long years later (a number symbolic in the tradition of spiritual maturity) does the prophesy come to fruition in the birth of a son, who is named Veṅkaṭanātha, after the Lord of Tirupati.

This is why, says tradition, Deśika is known as the Tirumaṇiyālvār, the *ghaṇṭāvatāra* or "incarnation of the bell" of Tirupati.<sup>59</sup> This image is variously interpreted by the community, from being a trope for Deśika's *stotras* ringing out from the shrine in the liturgy, sweet as the temple bell, to the sense of his voice inspiring dread in heretics and other opponents, like the bell rung by Lord Brahmā *in illo tempore* inspired terror and dread among the demons.<sup>60</sup> And it is interesting to note, to this day, there is no small

bell rung during āraṭi in the shrine of Śrīnivāsa at Tirupati (other larger bells are rung just outside the sanctum itself)—even though the shrine is currently controlled by Teṅkalais.

Deśika's son, in his *Vedāntadeśikamaṅgalam*, notes how inscrutable (*vitarka*) his father's nature really is: he is seen by some as the very incarnation of Veṅkaṭeṣa himself; by others as a "piece" (*aṃśa*) of the Lord in the form of his temple bell; and by others still as a "piece" of Rāmānuja.<sup>61</sup>

Along with this account of his miraculous birth (and divine pedigree), one of the most often told tales of Deśika's childhood concerns an incident that is painted on one of the circumambulatory walls of Varadarāja's shrine in Kāñcī: the five-year-old Deśika among the "elders" in the temple, alluded to earlier. The story seems to be based on a benedictory verse in the *Samkalpasūryodaya*; its purpose is both to inspire wonder and to trace Deśika's spiritual lineage to what was later known as the northern school in Kāñcī—and eventually, back to Rāmānuja.

### *The Village Boy Among the Elders*

One day, it is said, Ātreya Rāmānuja, Deśika's mother's brother, brought the boy into the lecture hall of the Varadarāja temple in Kāñcī. When they entered, the great Kāñcī Ācārya Naṭaṭūr Ammāl (Varadācārya) was expounding the fine points of Rāmānuja's Vedānta to an audience of scholars and Vaiṣṇava teachers, including the "Teṅkalai" commentator Vaṭakuttiruvīṭṭipillai and Sudarśanācārya, the author of the *Śrutaprakāśikā*, a summary account of Ammāl's lectures on Rāmānuja's *Śrībhāṣya*.

These two Ācāryas, who anachronistically represent to the narrator of the *prabhāvam* the two separate schools of the community, were suitably dazzled by the beauty of this young "son of Tūppul." Before the graceful beauty of this boy, the south and the north, Tamil Śrīraṅgam and Sanskrit Kāñcī, bow their heads. The two Ācāryas, along with all the others in the room, let their "cool glances" fall on the young boy, stunned as if they were beholding a god. There was a hush in the hall, and the venerable Ammāl could not continue his dissertation. After some moments of confusion, the boy set them straight, drawing their attention to the very (fine) point at which the Kāñcī Ācārya left off. It was after this that Ammāl said his benediction over the boy: a verse, quoted above, lifted wholesale from a scene in Deśika's play having nothing to do with this story.<sup>62</sup>

The tradition takes both accounts of the benediction seriously, using this charming story and the context of the play to underscore Deśika's being blessed both by the great northern (later "Vaṭakalai") Ācārya and by Rāmānuja himself (in the guise of the "guru" in the play). Such elaborate layering is common in all Śrīvaiṣṇava narrative literature, and accurately reflects a complex and historically significant construction of lineages. They form a kind of loose "baronal" chronicle set into narrative form.

As Deśika himself claimed in his autobiographical verses, he had mastered all the learning of his time by the age of twenty. This body of knowledge is traditionally assumed to cover not only the classical Hindu systems of philosophy and the literature of the Vaiṣṇava āgamas,<sup>63</sup> but also all nonorthodox systems, including the Cārvāka, the Jain, and the four Buddhist schools—the Vaibhāṣika, Sautrānika, Yogācāra, and Mādhyamika. His polemic treatises, especially the *Tattvamuktākalāpa*, indeed reveal a thinker in detailed

dialogue, at least on the level of terminology, with systems inside and outside the Hindu fold.<sup>64</sup>

In act 2 of his play, the *śiṣya* (a “student” identified with Deśika) brags of his prowess in the Prākritis of his opponents, but with a flippancy uncharacteristic of the poet-philosopher who himself composed a hundred stanzas in a Prākrit he called the “sweet lisping tongue of Brahmā’s young wife.”<sup>65</sup> The proud *śiṣya* has contempt for those who study as scriptures the speech of “Buddhas,” *arhats* (presumably referring to the Jains), and others in the “laughable tongues” of the regional Prākritis: Māhārāṣṭrī, Māgadhī, Śaurasenī, Lāṭī, and Gauḍī. He knows, he says, all these tongues; and, using these very tongues, he will refute the “logicians” who write in them.<sup>66</sup>

“Is it not said,” he proclaims, “that ghouls (*piśācas*) should be addressed only in the language of ghouls?”<sup>67</sup>

The guru’s reply is polite and decidedly more diplomatic: “Dear boy, answer them in any tongue you want—divine or not. Yet, on the other hand, only the divine tongue touches everyone’s heart!”<sup>68</sup> This is certainly a gentle though compelling argument for the “universality” and deep humanity of Sanskrit, one that fits well a certain Kāñcī ideology, though, as we have already seen, this is not the whole story. We will have occasion to examine in some detail in later chapters Deśika’s use of language as reflected in his religious lyrics. It may be said straightaway, however, that the picture which emerges in his other work is a far more complicated one than the summary judgments of his *śiṣya*.

But to return to our story. According to tradition, after he had completed his period of studies, he married a “highborn lady” named Tirumaṅkai. Singh in his summary account cites two passages from Deśika’s works as evidence that his marriage was “happy” and that he was an “ideal” householder.<sup>69</sup> One is a speech in the play by the God of Love describing the two bodies of Śiva and Pārvatī, “pinned together,” each covering the other like armor, and sewn into a single person; and the other is an ornate description of Sitā’s anklet from Deśika’s short *kāvya*, the *Haṃsasandeśa* (“The Goose Messenger”).<sup>70</sup>

Such “autobiographicizing” follows a traditional pattern of Śrīvaiṣṇava exegesis: a narrative history is drawn out, detail by detail, from the literary work.

### *Hayagrīva on the Tongue*

After the death of Ātreya Rāmānuja, Deśika is said to have taken over the *siṃhāsana* or preceptor’s “lion seat” of Kāñcī, becoming chief Ācārya. Before his uncle died, he initiated Deśika into esoteric Pāñcarātra rites centered on the Garuḍa mantra, a mantra in the southern tradition thought to bestow unassailability.<sup>71</sup> He was told to repeat the mantra until he received the grace (*prasāda*) of Garuḍa himself—the Bird of Vishnu, and in Śrīvaiṣṇava Pāñcarātra, an embodiment of the Veda.

At some point during this period he retired to the small temple town near coastal Cuddalore, Tiruvahindrapuram, to meditate on the Garuḍa mantra near the hill-shrine of horse-headed Hayagrīva, a form of Vishnu.<sup>72</sup> There he received a vision of Garuḍa (Śrī Vainatēyaṇ in the southern tradition), who then in turn initiated him into the Hayagrīva practice (*upāsana*) by way of the Hayagrīva mantra. After strenuous spiritual exercises on the Medicine Herb Hill overlooking the Devanāyaka temple and the blue sweep of the Garuḍa river bordered by paddy fields, he had a vision of the horse-headed god of learning—the Lord of letters and of all knowledge whose effulgent visionary form

is white as milk.<sup>73</sup> This strange initiatory deity, his “hala-hala neighs” the condensed forms of Sāma Veda mantras, is said to have bestowed on Deśika his eloquence and mastery of all the scriptures by a gift of his divine saliva. The god placed on the Ācārya’s tongue the “nectar” of his saliva (*lālāmayamāṇa amruta*), and at once, according to the *prabhāvam* and the *Vaibhāvaprakāśikā*, Deśika burst forth in a praise that is preserved in his “first” hymn, the *Hayagrīvastotra*.<sup>74</sup>

Though there have been differing opinions within and without the Vaṭakalai community on whether this hymn is Deśika’s first, it is placed at the beginning of Śrī Rāmatēcīkācāryar’s standard edition of the Sanskrit hymns.<sup>75</sup> And it is a fitting way to begin his Sanskrit collection. The hymn registers many themes that form the core of his hymnic style: a synthesis of intellectual and emotional bhakti, interior image and material icon. It combines a complex esoteric vision (the actual syllables of the Hayagrīva mantra are embedded in the *stotra* itself) with vivid description of the temple icon that sends the poet into ecstasies of seeing. The overwhelming concrete presence of Hayagrīva’s temple body, which pours into the eyes like liquid light, bestows the gift of tears on those who behold it and makes their hair stand on end.<sup>76</sup>

Tradition ascribes to Deśika a rich literary output in this village near the Cuddalore coast. Along with his praises in Sanskrit, Prākṛit, and Tamil to Lord Devanāyaka in the temple,<sup>77</sup> he is said to have composed there the aforementioned Hayagrīva hymn; the *Garuḍapañcāśat*;<sup>78</sup> the prose-poem *Raghuvīragadyam*;<sup>79</sup> and the hymn to Krishna, the *Gopālaviṃśati*, among others.<sup>80</sup> During this same period he is said also to have composed the remarkable lyric in praise of the shrine at Tirukkōvalūr, the *Dehalīśastuti*,<sup>81</sup> which tells the story of the first three Ālvārs and their being “squeezed into song” by the sudden appearance of the Lord among them during a stormy night on the narrow temple porch.

It is also said in some accounts that in Tiruvahīndrapuram he earned his title of *sarvatantrasvatantra*, or “master of all the arts and sciences,” by building a well with discarded bricks and (according to current local tradition) molding and casting his own festival image.<sup>82</sup> And it is on his way out of town, on the road to Kāñcī near the river Peṇṇai, that he is said to have had a vision of Lord Devanāyaka calling him back to the village to write his praises “in his own words.” And before finally leaving again for Kāñcī, he had written the Sanskrit, Prākṛit, and Tamil poems cited above, as well as several Tamil poems in popular and literary genres (mostly game songs) now unfortunately lost.<sup>83</sup>

As we have already noted, during the month of Tai (December), Śrīvaiṣṇavas of Tiruvahīndrapuram reenact this event by walking in procession with the decorated images of Deśika and Devanāyaka to the shores of the river Peṇṇai, where they stay for a day, and return to the temple shrine in the night.<sup>84</sup>

### *The Return of the Kāñcī Ācārya*

From what is usually seen as a lyrical interlude, a time of spiritual preparation, in Tiruvahīndrapuram, Deśika returned to Kāñcī, where he wrote important works in Tamil and Sanskrit and became thoroughly immersed in a volatile atmosphere of sectarian debate. Though there is no way of knowing for sure, the *prabhāvam* places the dates of many important compositions in this period. It is said that at this time he wrote his



Sanskrit praise of Lord Varadarāja at Kāñcī, the *Varadarājapañcāśat*,<sup>85</sup> which combines the rich mythic associations of this form of Vishnu with the beauty of the temple icon. Along with this lyric hymn, and others such as the *Vegāsetustotra* for Vishnu at Yathoktrakārin Kōyil and the *Aṣṭabhujāṣṭaka* for the Lord at Aṣṭabāhu Kōyil,<sup>86</sup> he is also said to have composed several more doctrinally and theologically pointed works dealing with Śrīvaiṣṇava ritual and daily life.<sup>87</sup> Attributed to this period are also the important Tamil poems in praise of Kāñcī, such as the *Aṭaikkalappattu* on divine surrender (*prapatti*); the chantlike *Tiruccinṇamālai*; and *Meyviratamāṇmiyam*, a richly figured *sthalapurāṇa* (“place legend”) written in several Tamil meters.<sup>88</sup> Also deemed to be a product of this Kāñcī period is Deśika’s *maṇipravāla* prose place-legend, the *Śrī Attikirimāhātmyam*, of which the Tamil *Meyviratamāṇmiyam* forms a part. In prose and poetry Deśika tells the stories associated with the Kāñcī temple—Brahmā’s weeping “like a child for the moon,” longing for a vision of Vishnu; and the appearance of the Lord, dark as a rain cloud, along with the glittering temple *vimāna*, in the sacrificial fire that Brahmā prepared in the “good earth” in Kāñcī, the “city of true vows.”<sup>89</sup>

This Kāñcī period also includes more stories of Deśika as the “master of all arts,” and so on. On his way into town, he heals the citizens of Tirupputkūji stricken by a terrible plague. The *Vaibhavaṇṇaśika* tells the story of the evil snake-charmer who challenged the young son of Tūppul in the art of snake taming. As we have already seen, the Ācārya won this duel with the weapon of his Garuḍa mantra. The narratives note that the spell he used to devour the last, most vicious snake later on became the prose-poem *Garuḍadāṇḍakam*.<sup>90</sup> Another story set in this time, and read back in terms of the later Tenkalai-Vaṭakalai schism, concerns not snakes or spells but money. His adversaries in debate wanted to trip him up, and so sent to him a poor student (*prahmacāri*; Skt: *brahmacārī*) seeking money to get married. Knowing that he would be ridiculed by his enemies if he gave money to the boy, he prayed to Śrī, goddess of wealth, who herself showered money on the student. This incident, like Ammāl’s blessing, is also painted on the *prākāra* walls of the Kāñcī shrine.<sup>91</sup>

### *Pilgrim in the North and South*

The *prabhāvam* and other sources next tackle in some detail Deśika’s supposed pilgrimage to Tirupati and to the holy cities of North India (*vaṭa nāṭu*). This tour of sacred places is based on King Discrimination’s aerial tour in acts 5 and 6 of *Samkalpasūryodaya*, and the narrative accounts are laced with quotations from the play.<sup>92</sup> The play’s account greatly favors the lands and shrines south of the Vindhya (where “Bhāgavatas” are still born), and laments what it sees as the past glories of sacred cities such as Ayodhyā (a place of past glory), Mathurā (become a seat of “adharmā”), and Vārāṇasī (stained by sin and loss of “caste rules”). King Discrimination charts a journey that begins in the airy regions of Mount Meru, where he has a vision of the heavenly Gaṅga, and on down the slopes of Mount Mandara to Kailāśa and Himālaya. But his descent into Āryavarta, the region between the Himalaya and the Vindhya brings disappointment and even shock: the pilgrims he sees seem filled with joy, though they wander in lands corrupted by heretics and thievish hunters out for gold. After the terrible spectacle of once holy northern cities, from Dvārakā to Mathurā, Vārāṇasī, and Prayāga, and of the lost pilgrims in the

wilderness of the “middle country” (*madhyadeśa*), his first glances of the southern “drāviḍa” country (*dramiḍeśu deśāḥ*), from Tirunārāyaṇapuram (Melkoṭe in what is now Karṇāṭaka) to luminous Cēra, Pāṇḍiyaṇ, and Cōḷa lands, bring refreshment and spiritual peace. Here, in the south, beyond the dark forests of the middle country, the Kāvērī River shines, superior to the Gaṅgā. Here is the place suitable for “puruṣa,” the ideal devotee of the play, to perform austerities and to make spiritual progress. By the time we fly over lush, beloved landscapes surrounding Deśika’s favored shrines—Śrīraṅgam, Kāñcīpuram, and Tirumālai (Tirupati)—we enter a landscape that maps not only an aesthetic or religious vision but one with ideological and sectarian resonances. The king’s aerial tour follows the pattern of the *sandēśa kāvya* or “messenger poem,” a literary genre that spans virtually every language and religious tradition in South Asia.<sup>93</sup>

The *prābhavam* expands on the critiques and southern sacred geography in Deśika’s play. It extracts every negative detail it can about the northern shrines that Deśika explores in his play’s aerial tour—their corrupt rituals, hypocritical ascetics, and degenerate devotees. “Northern” Mathurā (*vaṭamatūrai*), Vṛndāvana, Kāśī (Vārāṇasī) on the Gaṅgā, even the mother Gaṅgā herself: mere fragments of former glory and holiness.<sup>94</sup> While in Tirupati he is said to have written his elaborate theological poem *Dayāsatakam*, 108 stanzas in praise of Lord Śrīnivāsa’s mercy (*dayā*) as an attribute of the divine.<sup>95</sup> The first line, quoted in the Vaṭakalai vita, evokes the presence of the hill as the “congealed form of Śrīnivāsa’s mercy—the streaming juice of the cane become hard sugar candy.”<sup>96</sup>

One of the most important personal encounters during Deśika’s pilgrimage was his first meeting with Vidyāraṇya, the great Vedānta philosopher, brother of the Vedic commentator Sāyana, and preceptor (*rājaguru*) to the first Vijayanagar kings. It is said that he and the court philosopher had a śāstric debate at Śṛṅgērī maṭh and that Deśika cured a Vijayanagar princess possessed by a demon.<sup>97</sup> In some stories, he leaves Vijayanagar in disgust over the pomp and pretensions of court life, a pomp vividly depicted in a well-known fourteenth-century fresco—perhaps of Vidyāraṇya himself—preserved in the Virūpakṣa temple at Vijayanagar. The painting shows a robed elderly man with long prominently curved eyes; he is seated in lotus posture, both hands signing *mūdrās*, in an elaborately decorated canopied palanquin with a shining backrest. He is being carried in procession by four well-dressed bearers, accompanied by attendants waving chowries or holding long knotted staves. The company is led and followed by elephants in full regalia—the dark one leading up the rear is particularly charming, with the detail of his royal chair, his garlanded tusks, sinuous trunk, and smiling eyes.<sup>98</sup>

The *prābhavam* registers Deśika’s distaste for such honor in quoting in full at this point in the narrative his *Vairāgyapañcakam* (“Five Stanzas on Renunciation”), Deśika’s later “reply” to Vidyāraṇya after the latter formally invited him to be a court poet at Vijayanagar.<sup>99</sup> True to Ācārya convention—but not so true to the political realities of alliances between sectarian leaders and Telugu warrior-kings during this period—Deśika eschews the honors of being the king’s brahman poet-advisor.

The stanzas mock the court poet’s flattery of petty kings who rule only a “small plot on the hundredth part of a corner of the earth”; they reject such pursuit of false wealth and fame, extolling poor Kucela’s gift of coarse grain to God that made him rich as Kubera, the Lord of wealth.<sup>100</sup> Our Ācārya-poet will not beg “even a piece of straw from kings with words that drip the heady perfume of the most exquisite night-flowering jas-

mine.”<sup>101</sup> The poet can acquire nothing on his own, or by way of his dead fathers; his only “ancestral wealth” is Lord Varada at Kāñcī, that “precious thing up there on the summit of Elephant Hill!”<sup>102</sup>

But these verses and this story (and others dealing with Deśika’s detachment from earthly wealth) aside,<sup>103</sup> certain kings and their warrior brahmans were quite important to Deśika (or at least to his community). We do catch a hint in Deśika’s stories and in inscriptions attributed to him of the part he played in the growing alliances between Śrīvaiṣṇava (and other) sectarian leaders and warrior kings and princes in the budding years of the Vijayanagar empire. We will return to this topic when we consider the Śrīraṅgam and Kāñcī inscriptions and Deśika’s friendship with a certain Telugu prince.

### The Years at Śrīraṅgam

After taking account of his northern pilgrimage, and of a pass through the suitably praised holy places of the south, the *prabhāvam* turns to his years at Śrīraṅgam. It is said that he was invited to the southern temple town by Sudarśana Bhaṭṭar, Periyavāccāṇ Piḷḷai, and Piḷḷai Lōkācārya to debate the “heterodox” Advaitins (the *prabhāvam* calls them *kudṛṣṭi vidvāns*, literally “scholars with wrong views”).<sup>104</sup> His major polemical works against Advaita and other schools in Sanskrit and *maṇipravāḷa* are thought to have been written during this time, along with his treatises on logic and epistemology.<sup>105</sup> He also wrote esoteric treatises on Śrīvaiṣṇava doctrine, cult, and daily life,<sup>106</sup> and composed his hymns to the goddesses Śrī, Bhūdevī, and the Tamil female saint-poet Āṇṭāl (Godā in Sanskrit). Eventually—after his “victory” in the debates—Deśika is said to have taken over the leadership of Śrīraṅgam, to the chagrin of his opponents within that city’s community of Ācāryas. The date for this is a matter of dispute, but V. N. Hari Rao’s view that Deśika became Śrīraṅgam’s “Lord of the Lion-Seat” (*siṃhāsanaṇṇaṭi*) sometime after the first Muslim raid of 1310–1311 seems to make most sense.<sup>107</sup>

The Vaṭakalai narrative tells many stories that chronicle the jealous abuse of Ācārya Deśika (he is no longer referred to simply as “the son of Tūppul”). There is the tale of the old shoes hung in his doorway and the boycott of his father’s funeral ceremony (*śrāddha*). The latter affront was more than made up by the appearance at the funeral of the deities of Tiruṭaṭi, Kāñcī, and Śrīraṅgam, who are described as great Śrīvaiṣṇavas!<sup>108</sup> There is also the conflicted origins of some major works, such as the anachronistic challenge from the eleventh-century Advaitin Kṛṣṇamiśra, author of the allegorical drama *Prabodhacandrodaya* (“The Moonrise of Awakening”). Hearing of Deśika’s epithets, such as “Vedāntācārya” and “Sarvatantrasvatantra,” the Advaitin dared Deśika to compose something that equalled his own work—to which Deśika replied by writing *Samkalpasūryodaya* in a single night.<sup>109</sup>

The two-century error in dating notwithstanding, the story succeeds in situating Deśika’s play in its proper literary lineage. A certain Dinḍimakavi, the author of a *Rāmābhyaṇam* (“The Glory of Rāma”), was responsible for Deśika’s composing his *mahākāvya*, the *Yādavābhyaṇam* (“The Glory of the Yadava Clan”) and his messenger poem, the *Haṃsasandēśa*.<sup>110</sup> Deśika’s “Thousand Verses on Rāma’s Sandals” (*Pādukāsahasraṃ*) is also the result of a poetry contest, this time between himself and Piḷḷai Lōkācārya’s younger brother, Aḷakiyamaṇavāḷa Perumāl. The latter challenged Deśika to write in a single night, as he was intending to do, one thousand verses in praise of

the Lord's sandals. The following morning, just before dawn, Deśika presented his completed verses to Lōkācārya's dutiful brother, who had just scribbled line three hundred of his rival poem.<sup>111</sup> The "lion among poets and philosophers" had stood his ground in the southern city of Śrīraṅgam and reaffirmed his title as "kavi" in the conventional debate and conquest of poets.

Not to be outdone by the Śrīraṅgam Ācārya commentators, Deśika was also supposed to have composed in the southern town his own full commentary on the poems of Nammālvār, called in some sources the *Nigamaaparimalam*. This work, also referred to as the *Elūpattunālāyirappaṭi* ("74,000") unfortunately has not survived (if indeed it ever was written).<sup>112</sup>

Also missing is his *Matūrakaviḥḍayam*, a *maṇipravāḷa* commentary on *Kaṇṇinūṇṇiruttāmpu* ("The Short Knotted String"), the lovely Tamil poem by Maḍurakaviyālvār. What does survive of his Tamil-related works from this period is his *maṇipravāḷa* commentary on Tirup-pāṇālvār's *Amalaṇātipirāṇ* ("Pure Primordial Lord") and his Sanskrit poem *Bhagavad-dhyānasopānam* ("Ladder of Meditation on the Lord"), modeled after the Ālvār's Tamil poem.<sup>113</sup> He also composed in Śrīraṅgam, according to the Vaṭakalai account, his two Sanskrit verse "summaries" of Nammālvār's *Tiruvāymoḷi*.<sup>114</sup>

The above references to works dedicated to the "Tamil Veda" serve to stress the dual character of Deśika's work, his mastery of the northern and southern traditions of his *sampradāya* (later called "Śrīvaiṣṇavism"), though it seems obvious that later Vaṭakalai Ācāryas placed higher value on Deśika's Sanskrit work. While there is a rather continuous tradition of copying and preserving the Sanskrit works—many of which were used liturgically—the Vaṭakalais seemed to willingly allow many important Tamil works to be lost.<sup>115</sup>

### *The Prince and the Poet*

At this time he is also said to have befriended a Telugu prince, later to become king, one Sarvajña Siṅgappa Nāyakaṇ. The exact identity of this prince, as Singh notes, has been a problem for historians for quite some time.<sup>116</sup> It was supposedly for this prince that Deśika wrote his collection of didactic verses, the *Subhāṣitanivī*, along with three other texts on Śrīvaiṣṇava ethics and ritual.<sup>117</sup>

There is both an air of patronage and of its rejection in Deśika's association with the prince. Or perhaps better said, we have a kind of "reverse patronage," in that it is the Ācārya-poet who takes the prince under his wing. The *prabhāvam* emphasizes Deśika's beneficent response to the prince's request for spiritual guidance. Unable to make a trip to the "northern country" (*vaṭadeśam*, i.e., Andhra), the Śrīraṅgam Ācārya sent a group of texts by way of messengers to the Telugu prince. According to epigraphical evidence, the prince flourished around 1330 and was called "Sarvajña" ("Omniscient," "All-knowing") because of both his learning and his patronage of learning.<sup>118</sup> As Singh notes, "he is believed to have patronized the Telugu poet Bamnera Potarāju, who translated the *Śrībhāṣya* into Telugu and one Śrī Nātha who translated the *Naiṣadha* in[to] Telugu." And it is a tradition among the Vaṭakalai that Deśika's son, Nayinācāryar, visited the court of Sarvajña Siṅgappa and defeated the prince's court poet. Though tradition again—as with Deśika's association with Vijayanagar court-philosopher Vidyāraṇya—emphasizes the Ācārya's rejection of royal favors, we have here an echo,

however distant, of what Arjun Appadurai has called “a transitional political environment.” Deśika’s later years overlapped with the beginnings of the Vijayanagar empire, a period when Telugu warrior princes were beginning to consolidate their control over South India with the help of a growing network of equally powerful Śaiva and Vaiṣṇava sectarian leaders.<sup>119</sup> As we will see, Deśika was very much a transitional figure in this growing alliance of secular and religious power.

Sometime during this period Deśika journeyed with his son to Satyamaṅgalam in the Coimbatore district, where he initiated both him and his first disciple, Brahmatantra Svatantra Jīyar, into the esoteric teachings of the Śrīvaiṣṇava community.<sup>120</sup> This first of the Śrīvaiṣṇava “Brahmatantras” was later to found a *maṭh* and library at Kāñcī, and institute the cult of Deśika alongside the propagation of Rāmānuja’s philosophy at Tirupati. It was after this peaceful interlude that Deśika was involved, according to most sources, in one of the most dramatic episodes of these years, the second sack of Śrīraṅgam around 1323.

### *The Muslim Raids on Śrīraṅgam and the Wandering Icons*

Though historians are still not sure of the exact dates, the first incursion into Śrīraṅgam by Malik Kafūr, during the rein of the Khiljīs, most likely happened around 1311.<sup>121</sup> There exist vivid Arabic texts describing this raid of *al-ābārī*: the arduous traversing of mountain passes, the bivouacs on the sands of the “Kanobari” (the Kāvērī), the massacres, the long chase south after the Pāṇṭiyaṅ king, the incessant rains that “whispered into the ‘ears’ of the bows, untwisting their strings.”<sup>122</sup>

One text mentions the destruction of a certain Marhatpuri or “golden temple” that historian Hari Rao identifies as Śrīraṅgam, which indeed was the recipient of Sundara Pāṇṭiyaṅ’s gifts of gold (and a gold icon) earlier in the century.<sup>123</sup> Both the Muslim and Hindu accounts in the *Kōil Oḷuku* go into some detail about the fate of the Śrīraṅgam icons after the invasion.

One story in the *Kōil Oḷuku* dealing with the loss and eventual recovery of the processional image of Raṅganātha at Śrīraṅgam has many variations in other sectarian accounts. It is the story of young Pincenṇavaḷḷi (“she who followed the god”).

This young girl from the nearby village of Karambanūr had taken a vow not to eat before she had worshiped Aḷakiyamaṇavāḷaṅ, the icon of Vishnu at Śrīraṅgam. So when the icon was stolen by the Muslim invaders and stowed away to be taken to Delhi, she waited and followed the Sultan’s armies to their northern capital. In Delhi she entered the palace in disguise and discovered that the icon was safe in the rooms of the Sultan’s daughter, who had fallen in love with the “handsome” god. She then informed the temple priests in Śrīraṅgam of its whereabouts, who, after burying the image of Vishnu’s consort Śrīraṅga Nācciyār under a *bīḷva* tree near her shrine, came north along with a troupe of singers and dancers to take back their god. In Delhi they found their god all right, “capriciously playing with the Sultani in the form of an idol by day and in his *Vibhāva* manifestation in the night, in all splendor.”<sup>124</sup> They pleased the Sultan with their songs and dancing, and so won back from him the image—to their great joy and to the great chagrin of the Sultani, who suffered from separation from “her” god. Inconsolable, she had her father’s armies follow the party back south after the image, but the Muslim army was not successful in wresting back for the

Sultani her beloved Aḷakiyamaṇavāḷaṇ.<sup>125</sup> The Sultani died in Śrīraṅgam, pining away for her beloved.

Eventually, when the original images were reinstalled many years later, a shrine was set up at Śrīraṅgam for the devoted Sultani, who became the goddess “Bibi” or “Tulukka” Nācciyār, who to this day is offered northern chapatti in her worship. The *Kōil Oḷugu* says that this story has its origin in an inscription on the original Sultani’s shrine, which had at some point been destroyed to make way for a *maṇḍapam* (temple pavillion). And as Hari Rao notes, along with the *Oḷuku* story, the tradition is preserved in a Telugu folksong, the *Suratāni Kalyānamu*.<sup>126</sup> The flight and subsequent peregrinations of the temple icons is also central to accounts of the second, and more successful, sack of Śrīraṅgam by Ulugh Khān in the 1320s, and directly involves Deśika.

This story is told in both *Guruparamparās*, and in a vivid way in the Sanskrit *Tenkalai Prapannāmṛtam*. The *Oḷuku* tells the story, detailing the wanderings of the icons, but does not mention Deśika. The story of this “invasion that took 12,000 heads”<sup>127</sup> begins with Piḷḷai Lōkācārya on the banks of the Coleroon at the shrine of Paṇṇiyālvāṇ (the Boar incarnation of Vishnu). He had gone to the shrine in procession with Raṅganātha’s icon to celebrate a certain festival. It is there that Lōkācārya and his band of worshipers heard of the Muslim forces encroaching on Śrīraṅgam from the north; in a loss as to what to do, they cast lots to decide whether to flee or continue the festival rituals at the shrine. The lots said to stay, which they did until they heard of the imminent sack of the city. Upon their return, Lōkācārya consulted with Deśika, and the two put a plan into motion.

Lōkācārya and other temple priests and Ācāryas took down the icons of Viṣṇu and his queens and fled the city by way of Tirukkōṭṭiūr. Deśika is said to have then busied himself in walling up the inner shrines (and immobile stone images) of the temple before escaping with the only extant manuscript of Sudarśana Bhaṭṭa’s commentary on the *Śrībhāṣya*, the *Śrutaprakāśika*, along with the commentator’s two sons.<sup>128</sup> Deśika and the boys then fled with the manuscript to Yādavāri temple in Tirunārāyaṇapuram (Melkote) in Mysore.<sup>129</sup> Lōkācārya’s party made it into the Pāṇṇiya country with the icons and jewels, and after being robbed of the jewels on the way, they arrived at a place called Jyōtiṣkuṭi. There out of grief, the sources say, Lōkācārya breathed his last.<sup>130</sup>

From there, the icons and their priestly wardens wandered southward to Madurai, then northeast through Kerala country (*keṛaḷamdeśam*) to Mysore and Tirunārāyaṇapuram, and finally up to Tirupati, where they would remain until reinstalled at Śrīraṅgam in 1371.<sup>131</sup>

Meanwhile the city was sacked: 12,000 ascetics (including, it is said, Sudarśana Sūri) were killed, the temple walls were demolished, and the shrine destroyed.

### *Standing in Satyamaṅgalam: Exile and Return*

Deśika’s traditional itinerary after his flight from Śrīraṅgam is important for an understanding of his place in the emerging Vijayanagar empire. Deśika’s traditional life span is framed by two major Hindu dynasties; it stretches from the later Cōḷas, such as Vijaya Gaṇḍa Gopāladeva of Kāñcī,<sup>132</sup> through the long occupation of parts of the Tamil land by the Hōysaḷas of Kārṇāṭaka, and their tug-of-war throughout the thirteenth century with the Pāṇṇiyas of the second empire, to the establishment of the cosmopolitan and reconstructive Vijayanagar empire beginning in the first quarter of the fourteenth century.

Deśika's years of exile after the sack of Śrīraṅgam coincided with the rise of the Sangama dynasty and the founding of Vijayanagar ("City of Victory") by Harihara at Hampi on the south bank of the Tungabhadra river. And it was Deśika's sometimes friend and sometimes nemesis, the Advaitin Vidyāraṇya, pontiff of the Śrīṅgēri Maṭh, who was the advisor to the five sons of Sangama, the first kings of the empire at Hampi. The elaborate procession depicted in the Virūpākṣa fresco gives a hint of the honors accorded by these kings to their brahmans—honors, as we have seen, rejected by Deśika, in the tradition of the later Telugu "temple poets."<sup>133</sup> For as some accounts have it, it was in this period of exile after the sack, and not during the northern tour, that Vidyāraṇya invited the Ācārya to the court of the northern kings.

After his escape, Deśika is said to have gone to Melkote near Mysore where the image that was so dear to Rāmānuja, Celva Pillai ("Precious Son"), is worshiped.<sup>134</sup> He then went again to Satyamaṅgalam with his son and disciple Brahmatantra Svatantra Jīyar.

It was in this period that he is said to have rejected Vidyāraṇya's invitation and also written his Sanskrit "Hymn on Fearlessness" (*Abhūtistavam*) that contains prayers for the immediate destruction of fear "in the form of Muslims and barbarians" (*ṭuruṣkaya-vānadi*) and calls for the liberation of Śrīraṅgam.<sup>135</sup> The last stanzas are filled with martial imagery inspired by a visualization of the weapons (warrior's conch and discus) on Raṅganātha's icon body.<sup>136</sup> Though some sources say Deśika wrote this hymn at Tirunārāyaṇapuram,<sup>137</sup> there is also a long tradition of its composition in Satyamaṅgalam. As D. Ramaswami Ayyangar notes, there is in the shrine of Varada at Satyamaṅgalam an interesting token of the Ācārya's exile. Along with the *ghāṭ* where he bathed and the *aśvattha* tree where he is supposed to have meditated and chanted his prayer for the Muslims' defeat, the pilgrim is shown a splendid and unique festival icon of Deśika. This image is not the usual seated one, but is a standing icon bearing the ornate figuration of the Vijayanagar period. In the left hand is a manuscript (the *Śrutaprakāśikā*); the right signs the *abhaya mudra*, the gesture of fearlessness. This standing image is said to represent Deśika's exilic expectation and readiness to leave the village at the first news of Śrīraṅgam's liberation.<sup>138</sup>

And news did come. A certain Vijayanagar prince, Kumāra Kampaṇa Uṭaiyār, on orders from King Bukka Rāya I (c. 1334–77), mounted an invasion of the deep south that eventually led to the liberation of Madurai and Śrīraṅgam. Kampaṇa's wife, Gaṅgādevi, chronicled her husband's exploits in a historical *mahākāvya* of some distinction, the *Kaṇarāyacaritam*.<sup>139</sup> It was Kampaṇa's brahman general, Gopaṇārya, who is said to have defeated the Muslims in Śrīraṅgam. Exhorted in a dream by Raṅganātha himself, the brahman warrior led the Hindu raid on Śrīraṅgam after a slow march south with the exiled temple icons. First he went to Tirupati to retrieve the images of Raṅganātha and his wives, then moved on to the fortress city of Ceñji (Gingee), where the images were kept in a rock-cut cave at Śiṅgapuram. It was from Śiṅgapuram that he made his final approach to Śrīraṅgam, where he destroyed the Muslims and reinstalled the images in their shrines.

Deśika heard of Gopaṇārya's exploits in exile and hurried back to the city. There, after worshiping at the feet of the newly installed icons, he composed (according to the *Prapaṇāmṛtam* and Vaṭakalai sources) "a stanza" in honor of the brahman general and

had it inscribed on the *prākāra* wall of Śrīraṅgam temple. And “thus is the *śloka* to be seen [there] even today.”<sup>140</sup>

The *prabhāvam* has Deśika then living out his remaining years in Śrīraṅgam, debating a variety of Ācārya-scholars and working on his doctrinal and theological magnum opus, the *Rahasyatrayasāra* (“The Essence of the Three Secret Teachings”).<sup>141</sup> The traditional date of the Ācārya’s death is November 14, 1369, a life span that inscribes an auspicious 101 years. But if indeed he is the author of the Śrīraṅgam inscriptions, his date of death and birth is put into question.

### The Writing on the Wall: The Śrīraṅgam and Kāñcī Inscriptions

The Raṅganātha Inscription of Gopaṇārya, dated Śaka Saṃvat 1293 (c.e. 1371), has been studied in some detail in an article by E. Hultzsch in the *Epigraphia Indica*.<sup>142</sup> The two *ślokas* (only the first is quoted in the traditional narrative sources) are a good example of ornate *kāvya*-style *praśasti*, or eulogy.<sup>143</sup> The *Kōil Oḷuku* quotes the first part of the inscription, but attributes it—for obvious doctrinal reasons—to Gopaṇārya himself. But Vaṭakalai and Tenkalai politics aside, the verses bear the mark of a real poet, and so could very well have been written by someone as accomplished as Deśika.<sup>144</sup> They describe Gopaṇārya’s itinerary with the icons from Tirupati to Śrīraṅgam:

*Hail Prosperity, Wealth, our Great Goddess!*<sup>145</sup>

In the year 1371–72:

Gopaṇārya, mirror of earthly fame,<sup>146</sup>  
after carrying Raṅga’s Lord back down  
the dark hills of Tirumālai  
that charm the whole world  
with their shiny  
black peaks

he worshipped that god for a time  
in his fortress of Gingee.

And when he had spoiled the Muslims  
whose ranks bristled  
with raised bows,

he set him up again  
in his own home town—  
the Lord of Raṅga and his two wives,  
Lakṣmī and Earth.

It was there he gave to the god  
perfect honor  
and praise!<sup>147</sup>

Subjoining this text on the east wall of the second *prākāra* of the Raṅganātha temple is a similar inscription in grantha letters not quoted in the narrative sources:



After he carried Raṅga's exiled king,  
 the Lord of the World,  
 down the slopes of Bull Mountain  
 to his royal city,  
 Gopaṇa—the brahman chieftain—  
 cut down, with his bare  
 hands, the Muslim  
 soldiers;

mingling the soil of Śrīraṅgam with the earth  
 of the Golden Age  
 he installed the king in his city again,  
 with his wives  
 Lakṣmī and Earth,  
 and offered worship  
 worthy  
 of the Lotus-Born Brahmā.<sup>148</sup>

*A Brahman General and Royal Fly-Whisks for God*

As Arjun Appadurai has noted, this brahman minister-general is one of the most important of the early Telugu chiefs sent down into the Tamil land to consolidate power for the Vijayanagar king Kampaṇa Uṭaiyār.<sup>149</sup> Such consolidation follows, in the indigenous sources, what Appadurai calls a “remarkably unified stylistic code” whose primary elements are defeat of the “Muslim invaders;” “restoration” by the warriors of temple worship; and the establishment of a new political order. Deśika's praise of Gopaṇārya follows the stylized pattern common to many inscriptions written during the first thirty years of the Sangama dynasty.<sup>150</sup>

Several such inscriptions involve Gopaṇārya, who appears to be, in Appadurai's words, “one of the main agents of Kampana Uṭaiyār II in this institutional penetration of the Tamil country.”<sup>151</sup> According to three Kāñcī inscriptions, Gopaṇārya was responsible for the restoration of temple lands and worship and the establishment of *maṭhs* (monasteries); for the allocation of special ritual roles for Ācāryas of chieftains in other districts; and for ratifying the sale of temple lands to weavers.<sup>152</sup> This incursion by the Telugu lords of Vijayanagar was thus far from violent, but self-consciously reconstructive; it involved not only a return to Hindu rule but involved a major reallocation of resources to favored groups or individuals and the creation of religious and secular institutions that would reshape the south until the time of the British. Appadurai summarizes:

The result of these inroads [by Telugu warrior-chiefs] was not only to establish constituencies (such as the weavers) beholden to them; they might also have established links between these warriors and indigenous rulers. In establishing such linkages, sectarian leaders were of considerable importance. This linkage can be observed most directly in the case of Vaisnava temples after A.D. 1350, particularly at Śrīraṅgam. In this general atmosphere of intensification of royal involvement in temples, Vaisnava sectarian leaders, particularly of the Prabandic (Southern) school, made spectacular progress.<sup>153</sup>

The Vaṭakalai sources, in attributing the Gopāṇārya inscription to Deśika, place the northern Ācārya at the heart of these new movements in the expansion of the Vijayanagar empire. And as we have seen, Deśika, in spite of his conventional ambivalence toward the purveyors of secular power, had also had a relationship with Sarvajña Siṅgappa, a Telugu prince. His advisorial status was of course never as concrete or unequivocal as that of Vidyāraṇya who, along with his brother Sāyanācārya, was said to have been responsible for the reefflorescence of the Hindu tradition during the early Vijayanagar period.<sup>154</sup> And, as Appadurai has pointed out, the northern Ācāryas were slower to form alliances with the Telugu warrior-chiefs. But the inscription seems to assume a certain tacit support of this new order of alliances by the Ācārya from Kāñcī; at the very least, it reflects the later need of the Vaṭakalai school to place their sectarian leader in the front trenches of the emerging empire. Ultimately, though the inscription problematizes Deśika's traditional dates,<sup>155</sup> there seems to me no reason to doubt the authenticity of the inscription; in fact, there exists, as Filliozat has recently noted, at least one Telugu colophon that links Deśika directly with Gopāṇa.<sup>156</sup>

Taking all the above texts and traditions into consideration, we find Deśika's life and work (as portrayed in the sources) straddling two worlds: first, the purely religious world of sectarian preceptors, divorced from political patronage and alliances, even despising all praise of kings; and second, the emerging world of sectarian leaders allied with royal power, the recipients of royal patronage in the name of a pan-regional, cosmopolitan empire.<sup>157</sup>

Though he neither became a typical Vijayanagar brahman of the court, battlefield, or administration, nor used royal patronage for material resources and to shore up control over temples, Deśika's return to Śrīraṅgam and praise of Gopāṇārya anticipates a symbiosis of religious and secular power quite commonplace a generation later.<sup>158</sup>

Appadurai notes that the royal honors given to the Uttamanambi family of sectarian leaders at Śrīraṅgam in the 1400s included "a pearl umbrella, a pair of *kāhaḷams* (musical instruments), two lamps, a golden vessel, and an ivory shield from Devarāya II, along with other royal emblems." This "intricate set of transactions" between kings, chiefs, and Ācāryas becomes a major factor in the steady growth of the Teṅkalai community in the fifteenth century under the great Ācārya Manavāḷa Māmuni, who knew how to use royal patronage to secure control over key temples.<sup>159</sup>

As one traditional biography recalls, Māmuni returned to Śrīraṅgam after a triumphal tour of South India laden with kingly spoils: "the *jīyar* brought with him costly jewels, umbrellas of silk, *chāmara*s [fly whisks], flags and colours, carpets, cushions and quilts of silk, and presented these to the deity." "The temple authorities," it goes on to say, "honoured him by escorting him in pomp to his *maṭha*."<sup>160</sup> The scene calls to mind the Virūpākṣa fresco of Vidyāraṇya's royal procession. Sectarian leaders such as he and Māmuni, bound to their sovereigns by honorific transactions and a complex exchange of gifts and services, were "crucial intermediaries for the introduction, extension, and legitimization of warrior control over . . . [peoples] and regions . . . [which] might otherwise have resisted conquest."<sup>161</sup> Again Appadurai:

The Telugu warriors linked themselves to the temple as a source of honor through the patronage of sectarian leaders and the reallocation of land and cash to these sectarian

figures. At the same time they associated these sectarian leaders with their own kingship by investing them with royal honors. This increased the local authority of these sect leaders at the same time that it made Vijayanagar rule locally honorable.<sup>162</sup>

And finally, as Patricia Mumme has argued, it is Manavāla Māmuni who is the real “founder” of the Teṅkalai school, and true counterpart, in theology and sensibility, to Vedāntadeśika.<sup>163</sup>

The northern Sanskrit school of Śrīvaiṣṇavism did not self-consciously enter into pan-regional conflicts over temple control until much later, probably as late as the seventeenth to eighteenth centuries with the alliance between the Mysore royal court and the Vaṭakalai Parakāla Maṭh, an institution founded in Kāñcī in the fourteenth century by Deśika’s first disciple, Brahmatantra Svatantra Jīyar (c.1286–1386).<sup>164</sup> Though the Vaṭakalai *prabhavam* does not mention the founding of a maṭh at Kāñcī with Brahmatantra at its head, there exists an inscription at the Varadarāja temple recording this very thing, dated 1359.

The *maṇipravāla* inscription, which has been studied by A. S. Ramanatha Ayyar,<sup>165</sup> describes a certain “Vaiṣṇavadāsa” given the title of “Brahmatantra Svatantra” by the “Lord of Elephant Hill” (*Hastigiriśa*) himself.<sup>166</sup> This Brahmatantra is also put in charge of a maṭh in the town—appointed as its administrator of royal endowments and manager of its “books” (*postakaṅgaḷum*, i.e., manuscripts), and charged with the installation of images. Though the creation of well-stocked libraries in many religious institutions, called variously *maṭhas* or *maṭhs*, *ghāṭikas*, or *pāṭhaśālās*, was widespread among Jains, Buddhists, and Hindus during the medieval period, such things are rarely referred to in inscriptions.<sup>167</sup> This inscription is an exception. Such libraries and their *maṭhs* were used both for the training of religious specialists and incidentally, according to Ramanatha Ayyar, for the “dissemination of secular knowledge as well.”

The *maṭhs* from an early period were indubitably public institutions, serving both royal and religious constituencies. And we find here—in Deśika’s own lifetime, and by his own student—the establishment of just such a public institution that would later become an important player in temple politics.

It was sometime later that Brahmatantra Svatantra Jīyar, under the orders of the god Veṅkaṭeśa in a dream, is said to have accepted the trusteeship of the Tirupati temple in the north. He installed an icon of Deśika there “in a maṭha built by him at Tirumala, as well as in a maṇḍapa in the Gōvindarāja temple at Lower Tirupati.”<sup>168</sup> Deśika’s cult thus began to flourish in two great northern temple cities. Moreover, at Tirupati, as Appadurai notes, the heads of the maṭh “appear to have been intermediaries for the benefactions of the Mysore chiefs.”<sup>169</sup>

Eventually, sometime after Brahmatantra’s death, the maṭh begun by Deśika’s disciple moved its headquarters to Melkote in Mysore State. There, during the reign of Periya Parakāla Svāmi (1677–1738), the maṭh became an important catalyst in the growing Vaṭakalai struggle against the Teṅkalai for control of key Vaiṣṇava temples in Tamil Nadu.

### Concluding Reflections

Deśika emerges in these traditional sources as a transitional figure, one whose life and work echo in certain ways the self-consciously universalist identities of two dynasties, the Cōḷa and Vijayanagar, yet also reflect the fluid and unstable times in between them.<sup>170</sup>

His attempts to valorize all three languages of prestige in the Tamil Land—Tamil, “the cosmopolitan vernacular,” and the pan-regional tongues of Sanskrit and Māhārāṣṭrī—and to integrate the growing demands of nonbrahmans in temple worship and community ritual while keeping intact the social hierarchies of orthodox brahmanism, could be seen as a virtuosic but last-ditch attempt to preserve an outmoded status quo in a troubled time. But he is far from being a mere social and religious reactionary.

Both the narrative sources reviewed here and his philosophical and literary work reveal a complex engagement with many elements of his cultural heritage that belie such tags as “reactionary” or “high-class conservative.”<sup>171</sup> And with regard to social conservatism, we have already noted how the seemingly “liberal” caste policies of the Teṅkalai Ācāryas were far from egalitarian, but served to consolidate their total power and authority over those in the community.

Deśika’s work, especially his poetic work, reveals an extraordinary fluency with respect to the many sides of an issue; it reveals a creative dynamism absent in much of the work of later southern and northern Ācāryas. Deśika’s poems do not reduce hotly contested doctrines—such as ritual surrender (*prapatti*), self-effort (*vyāja*) and the means (*upāya*) of salvation, or the status of Lakṣmī—to overly divisive polemics. As we will see in detail, Deśika the poet seems to deftly appropriate some of the positions of his southern opponents.

This fluidity and creativity—what Friedhelm Hardy has called Deśika’s “dynamic, dialectical conception of being”<sup>172</sup>—was fostered not only by the aesthetic space of the poem, or his training in the more cosmopolitan northern milieu of Kāñcīpuram; it also reflects the transitional era in which he lived and worked. In Hardy’s summary, Deśika is clearly aiming at a spiritual synthesis of a great many different traditions in the South Indian cultural heritage. Each one is accepted as legitimate, “orthodox,” and this is what he himself wants to be: orthodox in the sense of representing the essential features of these traditions. From one point of view, this might suggest the label “traditionalist.” But we must not forget that quite concrete social realities correspond to what has been called “traditions” here, and any attempt to synthesize these traditions is therefore also an attempt to harmonize socially distinct groups of people and religious communities. At the same time this allows him to remain part of the pan-Indian intellectual and religious scene. That he maintains the validity of the śāstric injunctions of the *varṇāśramadharma* is but a corollary of his bringing together different religious traditions which he accepted as valid.<sup>173</sup>

The remainder of this book will take a close look at a medium in which this synthesis is most striking: that of the lyric poem and religious hymn (the Sanskrit *stotra* and Tamil *prabandham*) in praise of temples and their “beautiful bodies” of Vishnu.

We will begin our journey through Deśika’s hymns with his work in what he himself called “the graceful Tamil tongue.”

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## PART II

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# TAMIL AND BEYOND

... the man of the Tamil Veda from Tūppul ...

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## *The Tears of Brahmā*

Deśika's Tamil Poetry and the Praise of Kings

Lotus-Born Brahmā  
 imagined he could see  
     right before  
     his eyes,  
 by his own mental powers,  
     that great buried  
     treasure  
     among gods,  
 the lover of the Lady who sits  
     on the fragrant  
     open flower:  
 but his mind had grown  
     dim, closed  
     like a bud,  
 darkened by ripened karmas  
     of many  
     past sins—  
 He wept like a child  
     who asks  
     for the moon.  
     —Vedāntadeśika  
*Meyviratamāṇṇimiyam*, 5

### Introductory Reflections

Deśika's vision that night near the river Peṇṇai, when the Lord called him back to the shrine to compose praises "in his own words," is far more than a literary conceit. The story of Deśika's vision and return to Tiruvahīndrapuram is paradigmatic of his pluralist poetics: a full praise of Devanāyaka in the poet's own words must include not only Sanskrit and its close cousin, the polished literary language of the Jains and of the love poems of the *Sattasāi*, Māhārāṣṭrī Prākṛit, but also every extant genre of "the lovely, graceful Tamil tongue" (*ceḷuntamiḷ*). As we saw in the dialogue between the wise guru



and the student in Deśika's play, Sanskrit had the prestige of age and "universality"; in the Kāñcī milieu it was the "primordial tongue," the "root" language (*aṭiyurai*), what might be termed, turning familiar bhakti terminology on its head, and quoting at least one commentator, the "mother tongue (*tāpāṣam*) of all mother tongues."<sup>1</sup> But this is not to say that Tamil or Prākṛit did not also have their own particular prestige, different from, but no less distinctive than, that of the Sanskrit language.

In the following two chapters, I will attempt to assess the riches of Deśika's Tamil writing by looking at the poems he composed in praise of two beloved forms of Vishnu at two favorite shrines: this chapter will treat Varadarāja Perumāḷ at Kāñcī, and the following will look at the *prabandhams* for Devanāyaka at Tiruvah̄ndrapuram. It is in these "shrine poems"—*prabandhams* written in praise of *arcāvatāras* or temple icons of Vishnu—that we see Deśika most in tune with the Tamil devotional poetics of the earliest generation of saint-poets (the Ālvārs) and the poetry of his immediate Ācārya predecessors. Moreover, I will attempt to locate Deśika's poetics of devotion in these two sets of praises by using traditional dravidian categories of feeling: the *puṛam*, or "external," "public" realm of heroic discourse, and the *akam*, or "interior," "private" realm of love.<sup>2</sup> Creative but careful use of these traditional categories reveals in a way no other mode of analysis can the richness of Deśika's devotional vocabulary in Tamil—a richness that also pervades his work in other genres and other languages.

### Kings, Saints, and Temples: Vernacular Bhakti and the Rise of the Pallavas

Any thorough assessment of Deśika's Tamil poetic work must include an account of the religio-historical and literary streams in which it is situated and of which it is, in great measure, a late flowering. Such an account must begin with the extraordinary rise of Śaiva and Vaiṣṇava devotional movements in the deep south during the reign of the Pallavas of Kāñcī and the Pāñṭiyas of Madurai.

Between the sixth and ninth centuries C.E. there occurred in South India what A. K. Ramanujan has called "a great, many-sided shift in Hindu culture and sensibility."<sup>3</sup> This shift consisted in the rise of a new kind of religious devotion (*bhakti*), rooted in the renewal of an activist sectarian temple cult and the emotionally charged Tamil poetry of the Śaiva Nāyaṇārs ("Masters") and the Vaiṣṇava Ālvārs.<sup>4</sup> This by no means marks the beginnings of Indian "bhakti" per se. Highly developed forms of devotional worship and literature had of course been around for quite some time, as widespread among Buddhist and Jain communities as they were among Hindus.<sup>5</sup> Moreover, bhakti as a full-blown spiritual path had received its Hindu apotheosis centuries before Pallava times in the Sanskrit *Bhagavad Gītā*, the *Harivaṃśa*, the still-mysterious plays of Bhāsa, and the early *Purāṇas*.<sup>6</sup> What Ramanujan refers to, however, as a "shift" in the South during the Pallava and Pāñṭiya dynasties meant bhakti with an ideological difference. Both God and devotee were made to speak in a distinctly new idiom, and with a Tamil accent. This shift in the poetics of devotion offered an alternative form of sacredness to the dominant one shaped by Jains and Buddhists before the seventh century.

Before the advent of this new Hindu devotional orthodoxy, in the centuries between the period of classical Tamil literature (first to third centuries C.E.) and the rise of the Pallavas, “the zenith of Jaina and Buddhist influence in South India was achieved.”<sup>7</sup> This was the period of the so-called Kalabhra interregnum when nonpeasant warrior-caste peoples had wrested power away from the lowland peasant population.<sup>8</sup> This period also witnessed the growing influence of northern Aryan cults. It was a time of great cultural pluralism, social change, and yet relative peace in the south. For it appears, as Stein notes, that “these cults coexisted peacefully with each other and with indigenous forms of religion and that the Jaina and Buddhist sects of South India were as successful as Saivite and Vaishnavite sects in winning the allegiance of leaders in South Indian society.”<sup>9</sup> By the seventh century, as several inscriptions and the accounts of the Chinese pilgrim Hsiang-tsang attest, the Jains seemed to have had the advantage over the Buddhists and Hindus; they were most favored by the dominant urban, nonpeasant warrior classes that controlled the plains.<sup>10</sup> During the seventh and eighth centuries this period of peaceful coexistence came to an end, as did the dominance of urban warriors.

The very symbols of the end of peaceful coexistence, and of “the bitterness and violence” of the sectarian controversies that erupted with the rise of the bhakti cults, are in Śaiva sources on the conversions of kings. The Pallava monarch Mahendravarman I, said to have once been a persecutor of Śaivas, turned his vehemence on the Jains at his conversion to Śaivism.<sup>11</sup> An even more infamous story is told in Śaiva literary sources such as the twelfth-century *Periyapurāṇam* of Cēkīlār and in a series of vivid frescoes on the *maṇḍapam* walls of the Mīṇākṣī temple tank. It is the story of the newly converted Pāṇṭiya king of Madurai.

First a Jain, Sundarapāṇṭiya is said to have been converted to Śaivism by the Nāyaṇār child saint-poet Campantar. Presumably on the saint’s urging (or without his resistance), the newly converted king had 8,000 Jains impaled on stakes—an event that is still celebrated in an annual festival at Mīṇākṣī Temple in Madurai.<sup>12</sup> Later, in the eighth century, the Vaiṣṇava king Nandivarman II Pallavamalla carried out systematic persecutions of Buddhists and Jains, inspired in great measure by the fervor of the bhakti revival. I have already alluded to the tradition of the Vaiṣṇava saint-poet Tirumaṅkaiyālvār plundering the Buddhist *vihāra* at Nāgaapaṭṭinam and melting down the golden Buddha image to cover the walls of Śrīraṅgam with gold.<sup>13</sup>

Throughout this period the Śaiva and Vaiṣṇava Tamil saints either reconsecrated or virtually sung into existence a complex network of sacred places, temples and shrines that would grow in size and political influence by royal patronage throughout the next four centuries.<sup>14</sup> The saints in both communities hailed from all social strata, from brahman to untouchable. Their poems, though of mixed genres, are generally simple and direct in style; they are marked by their stress on Tamil as a sacred tongue equal to the Veda.<sup>15</sup> The poems combine, in an original way, emotional directness and a vocabulary imbued with cultic terminology and imagery that belie their use in and influence by esoteric and public temple ritual.<sup>16</sup> Some of these poems, especially those of the Vaiṣṇava Ālvārs, self-consciously use the conventions of classical Tamil love poetry to describe the passionate (even erotic) relationship between devotee and deity.<sup>17</sup> We will have occasion to get a taste of these poems in my discussion of Deśika’s Tamil.

## The Ālvārs' First Ācāryas and Deśika's Cosmopolitan Age

There began in the period of the Ālvārs what would become throughout Cōla times a more and more intimate alliance between brahmins, their ritually dependent kings, and high-caste, nonbrahman peasants. The Hindu devotional movements swept the plains and swiftly won over converts from their nearest competition, the popular Jain goddess (*yakṣiṇī*) cults that had held sway up until the eighth century.<sup>18</sup> The urban, nonpeasant Jain and Buddhist communities never recovered the ideological, economic, or religious power they had enjoyed in the south before the seventh century.

The next period is marked by a more self-conscious brahman consolidation of power and of intellectual and institutional synthesis. Whereas the Ālvārs emphasized solely the regional Tamil tongue in their hymns, the early Vaiṣṇava Ācāryas or sectarian teachers, such as Yāmunācārya, Kūreṣa (*Kūrattālvān*), and Parāśara Bhaṭṭar, active from the tenth century on, wrote Sanskrit hymns (*stotras*) in praise of specific icons of Vishnu modeled after the vivid Tamil of the Ālvārs.<sup>19</sup> As Nancy Nayar has convincingly shown, the poems of Ācāryas Kūreṣa and Parāśara Bhaṭṭar are filled with allusions to the Tamil of the Ālvārs (the *drāviḍa veda*) in their devotional imagery and use of place-names.<sup>20</sup> The Ācāryas, addressing a thoroughly bilingual audience, made various attempts, in Friedhelm Hardy's words, to "achieve a reconciliation between brahmanical orthodoxy, the Pāñcarātra and typically Southern factors like the mysticism of the Ālvārs and their belief in a personal absolute."<sup>21</sup> We see here the beginnings of a tradition of the "Dual" or "Ubhaya Vedānta," the "jewels-and-coral" synthesis that reached its acme in the development of Śrīvaiṣṇava *maṇipravāla*.<sup>22</sup> This era of Rāmānuja and the early Ācāryas produced both commentarial and original works; it saw the composition of voluminous theological commentaries on Tamil hymns, as well as the composition of sophisticated Sanskrit *stotras* that combined classical Sanskrit poetics with the emotional bhakti of the Ālvārs. From here, we move on to the divisive but religiously rich centuries during and after the time of Deśika.

As we saw in chapter 2, Deśika's life spans the waning of the Cōla dynasty and the beginnings of Vijayanagar, where the expansion of the Telugu warriors into the Tamil land created a new set of alliances. His rich poetic and philosophical output in Tamil, Sanskrit, Māhārāṣṭrī Prākṛit, and *maṇipravāla*, as well as his conscious synthesis of regional and pan-regional idioms, accurately reflects the religious and ideological pluralism of the emerging Vijayanagar empire. In Deśika we also have a living embodiment of a twin process active during this period as well: the revival of Sanskrit textual production in courtly and religious circles in an age also defined by forces of vernacularization.<sup>23</sup> We find in Deśika's time a cultural atmosphere analogous in its cosmopolitanism and interreligious and interlinguistic contacts to that of the still mysterious "Kalabhra interregnum"—but this time under Hindu rule and a peasant-Telugu warrior alliance.

### "The Graceful Tamil Tongue": Deśika's Vernacular

I sung these songs  
in the graceful Tamil tongue . . .

Like no other Śrīvaiṣṇava Ācārya, but analogous to many of the great Jain scholar-poets from the tenth through the fourteenth centuries, Deśika consciously mined all the lin-

guistic, literary, and religious sources at his disposal for the articulation of his theological visions. He not only followed earlier Ācārya commentators and poets in writing his *maṇipravāḷa* treatises or richly figured Sanskrit *stotras* filled with images from the Ālvārs in the *kāvya* style but, unlike his contemporaries, wrote lyrics in what later commentators call “pure Tamil” (*centamiḷ*) “in the style of the Ālvārs.”<sup>24</sup> In his own Tamil “summary” of the works of the Ālvārs, the *Prabandhasāraṃ*, Deśika refers to himself as *tamiḷmaraiyōṇ tūppul tōṇṇṇum*, “the man of the Tamil Veda” who came from Tūppul.

Indeed, this poet of Tūppul is a master of the Tamil language. His Tamil poems are far more than mere ancillary addenda to his “serious” work in Sanskrit. His prodigious vocabulary and skillful use of difficult meters, as well as archaic forms and conventions indigenous to the best traditions of literary Tamil, speak eloquently of his desire to appear as the poet of the Tamil Veda (*tamiḷmaraiyōṇ*). The richness and virtuosity of his style is often breathtaking: he combines the relatively straightforward syntax, literary personae, and popular idioms of the devotional poems of the Ālvārs,<sup>25</sup> with the rich semantic and philosophical registers of late medieval Tamil. He writes a *cosmopolitan* Tamil that reflects, in its overall textures, the influence of Sanskrit *kāvya* in ways similar to the Tamil of Kampan’s *Rāmāyaṇa* and to that of past and contemporary Jain writers. His Tamil is a fine example of what Sheldon Pollock would call a “cosmopolitan vernacular.”<sup>26</sup>

Deśika’s Tamil *prabandhams* (literally “works”) do not represent a *return* to or scholastic imitation of the Ālvārs, though there are undoubted references to Ālvār idioms and imagery. Occasionally some stanzas, in their syntactic and semantic resemblance to earlier forms of Ālvār Tamil, are like little verbal *icons* of the earlier tradition.<sup>27</sup> But, overall, these poems, like those of the Jains before him, represent a *transformation* of that tongue through the alembic of Sanskrit and the rigorously polyglot *maṇipravāḷa*. Though he seems capable of writing a simple, luminous Tamil verse in the style of Nammālvār’s *tirumōḷis* and *viruttams*,<sup>28</sup> he is also, as his tradition claims, the earliest of Vaiṣṇava writers to use the Tamil language to articulate religious doctrines in a purely technical style more natural to Sanskrit.<sup>29</sup>

If we were to use, following A. K. Ramanujan, the semeiotic of C. S. Peirce to characterize Deśika’s *prabandhams* in relationship to earlier Tamil Ālvār tradition, we might describe them primarily as *indexical*; that is, they are texts that refer back to, and in some general way “translate” the sensibilities and meaning-content of an earlier tradition, but are embedded in the specific contexts of a later age. Deśika’s texts neither expressly imitate (as *icons*) nor subvert or wholly make new (as *symbols*) the tradition that they have inherited; rather, they enrich and complement; they retain while they point to (i.e., *index*) new concerns, symbols, and religious structures.<sup>30</sup>

But in emphasizing the differences between Ālvār Tamil and Deśika’s later, more stylistically and theologically elaborate style, we should not formulate an entirely intellectual picture of Deśika’s poems in the “fertile Tamil tongue.” A judgment based solely upon these poems’ self-conscious literary polish and intellectualism would not do justice to their richness. Just as the Ālvār poems are never simply the spontaneous emotional outbursts of ardent hearts, but themselves reflect conscious use of materials from the secular love tradition and from temple and household rites, Deśika is never merely a logic-chopper who hones to perfection finely worded but ultimately sterile verses.<sup>31</sup> Deśika’s *prabandhams* are not bereft of emotionalism or entirely outside the sphere of what Friedhelm Hardy has called “emotional” or *viraha* bhakti. Though the predomi-

nant religious experience in Deśika is that of a powerful divine presence—in the world around us, in the landscape, in theological and interior (spiritual) visions, in temple *pūjā*, within the religious structures of his community—there are poetic moments in Deśika too when “separation” (*viraha*) is a particular mode of experiencing Vishnu.<sup>32</sup>

The difference between *this* Ācārya and the Ālvārs stems from his historical context as the sectarian preceptor of a religious tradition whose structures had evolved well beyond its roots in Ālvār bhakti; it also stems from Deśika’s integration of the fundamentally pan-regional aesthetic of the Sanskrit “cosmopolis” with the values and sacred geographies of a vernacular aesthetic associated with the “Tamil” saints. Deśika shares this particular ethos of synthesis with other intellectual poets and philosophers of the thirteenth century and after. He has more in common, for instance, with cosmopolitan writers of other regions and other languages such as the Jain author of the fifteenth-century *Śrīpurāṇam* or the fifteenth-century Buddhist Siñhala poet Śrī Rāhula than he does with fellow Ācāryas such as Piḷḷai Lōkācārya or Maṇavālamūni. All this will be made more clear as we begin our look at some poems representative of Deśika’s bhakti.

### The Tears of Brahmā: A Tamil *Māhātmyam* for the City of True Vows

One of Deśika’s most elaborate works in Tamil is the *Meyviratamāṇṇiyam*, or “The Splendor of the City of True Vows,” a long seminarrative poem that tells the “place-legend” (*sthalapurāṇa*) of the temple of Lord Varadarāja at Kāñcī.<sup>33</sup> The poem forms the greater part of the Ācārya’s prose eulogy of Kāñcī written in *maṇipravāḷa* called the *Attikiri Māhātmyam* (“The Praise of Elephant Hill”). Deśika’s prose *māhātmyam* is basically a running commentary on the Tamil poem, salt-and-peppered by quotations from the original *purāṇa* and his own verses in Sanskrit.<sup>34</sup> In its generally ornate style and use of mixed meters, the “Splendor” closely follows the conventions of the late medieval Tamil *māhātmya-sthalapurāṇa* literature of the Śaivas and Jains.<sup>35</sup> As Deśika himself remarks in his commentary on the poem’s first verse, the “Splendor” is based on a *māhātmyam* (an extended hymn of praise) in the Sanskrit *Brahmāṇḍa Purāṇa* (c. fifth century?), from which he occasionally quotes. This shows, as Hardy has observed, the relative antiquity of regional South Indian place legends in Sanskrit purāṇic literature.<sup>36</sup> Deśika’s Tamil adaptation takes the root story told in rather plain Sanskrit and shapes it into the polyphonic structures favored by late medieval writers.

### A Sanskrit Jewel in Tamil Coral

We begin our reading of the “Splendor” where Deśika begins his with his own invocatory verse in Sanskrit:

From his foot was born the lovely queen of i s,  
impetuous and playful—  
the flanks of the great dancer’s matted hair  
couldn’t hold her back.

I sing the feet of the Lord who is the crest-jewel on the crown  
of Elephant Hill—

his feet adorned by garlands  
of fresh buds  
from the coral tree—  
a row of adoring gods!<sup>37</sup>

Right away we are plunged into a world not only of religious “secrets” (the prose text as a whole is also referred to as a *rahasya*, or esoteric treatise) but of religious art. Deśika’s introductory Sanskrit verse is not the standard praise in a simple eight-syllabled *śloka* meter, but is a vigorous, rather showy composition in the long, loping nineteen-syllabled *śārṅḍulavikrīḍita* (“Tiger’s play” meter). We have moved far from the cadence and style of the “old” Purāṇas: this is high-styled devotion in the classical mode. The verse alludes, as do many in Deśika’s repertoire of shrine poems, to two simultaneous realities—one mythic, and the other iconic. The poem begins with a mythic image, the birth of the Gaṅgā from the raised foot of Vishnu. Then there is an equally mythic image of a hill with two feet on its peak, capped with a ring of gods (like clouds perhaps). The two feet are of course metonyms of Lord Vishnu himself, and “the elephant hill” (*mātāṅgācalam*) is a trope for the raised, platform-like shrine at the Kāñcī temple, said to be the old altar of Brahmā’s sacrifice and a place where the elephants of the four quarters had come to worship.

Yet there is another, more ritually specific image at work here. The feet on the “crown” (*mauli*) of the hill also describe one of the most distinctive implements of Śrīvaiṣṇava temple worship: the thick silver *caṭakōpaṇ*, a tall crown with a pair of feet on the top. This crown is placed on the head of each worshiper by the priest after he or she has made prayers and offerings to the image in the temple: it is the vehicle of the Lord’s grace, a conductor of consecrated energy. “Caṭakōpaṇ” is the given name of Nammālvār, the most revered among all the Ālvārs. In this way, Śrīvaiṣṇavas place on their heads in humble devotion the feet of the Lord on a crown named after the Lord’s great “slave.” The grace of the Lord’s feet is mediated by Nammālvār.<sup>38</sup> This kind of dual imagery, a coinherence of mythic and iconic/ritual referents, is a common feature of Deśika’s poems in all his languages and is a key to understanding his bhakti poetics.

The remainder of this chapter will be a close reading of and commentary on *Meyviratamāṇmiyam*—known from now on as “Splendor”—verse by verse. I will trace in detail the overarching structure of the poem, noting as we proceed slowly through the poem’s literary and visionary landscape, words, images, points of grammar and syntax, and core themes important not only to this poem but to our reading of subsequent poems by Deśika. This form of analysis duplicates both that of Deśika’s own *maṇipravāḷa* treatises, including his treatise on this poem, and the analyses of subsequent generations of Ācāryas, whether they be in *maṇipravāḷa*, Tamil, Prākṛit, Sanskrit, or English. In later chapters, I will vary the mode of analysis, both for the sake of the reader’s patience and elegance of style. By varying my modes of analysis, I hope to give the reader a sense of the manifold literary, philosophical, and religious richness of these poems.

### A Complex Surrender

The first verse of the “Splendor” is opposite in spirit and style to the opening Sanskrit verse of the commentary. The Tamil place-legend begins with a simple stanza in the lucid *venpā* meter, chantlike in its repetition of the word *vāli*, meaning “praise,” “hail,” “live long,” “prosper”:

*Meyviratamāṇmiyam*

I

Praise the Lord of Mercy  
May He live long!

Praise Elephant Hill  
Earth’s precious jewel  
May it prosper!<sup>39</sup>

Praise those who cling to the words  
of the king of ascetics!

Praise the tender love<sup>40</sup>  
of those who take as their means  
no other means

but *śaraṇāgati*  
the rite

of surrender!

Chantlike and simple, but rich in theological implications. The first *vāli* echoes the first lines of Periyālvār’s *Tirupaḷḷāṇṭu* (“May You live Long!”), the poem that opens the *Divyaprabandham*, the canonical anthology of Ālvār poetry.<sup>41</sup> Attikiri, “Elephant Hill” or “the Hill of Elephants [of the Four Quarters]” is a complex place-name that has many associations in Tamil and Sanskrit, from the original image of the shrine said to be made of *atti* wood, to the mythic association of the altar as a hill worshiped by the elephants of the quarters.<sup>42</sup> The second part of the verse betrays its Ācārya poet by its reference to Rāmānuja (*Ētirācaṇ*: “King of Ascetics”) and by its use of the Sanskrit technical term for “surrender,” *śaraṇāgati* (which I have translated as is). *Śaraṇāgati* or *prapatti* is for Deśika a formal ritual of surrender; it is a full-blown *upāya* or “means” to salvation in his reading of Śrīvaiṣṇava doctrine.<sup>43</sup>

The issue of whether “surrender” was an *upāya*, or sacramental means, was a debated one among the Ācāryas of Deśika’s time. According to Pillai Lōkācārya, there could be no “means” to salvation; salvation could not be earned by any action, sacramental or otherwise. Because every human act is caused by God, we can do nothing to aid in our own salvation. We are helpless (*akiñcana*) and grace has no cause (*nirhetukamāka*); it is sheer gift, unearned, nothing more and nothing less. Moreover, said Lōkācārya, even *prapatti*, if thought of as an *upāya*, would be a sin.<sup>44</sup>

Deśika, on the other hand, defended the efficacy of ritual means. All human action, and, in particular, actions in conformity to śāstric rules and performance of the sacra-

ments of the religious life, were effective agents in salvation. Such sacramental rites, to echo a metaphor used in the debates, are not “mere” ornaments; but like the Lord’s icons, *they are real symbols*.<sup>45</sup> One must first prepare oneself for the action of grace, giving God a “pretext” (*vyāja*). For, according to Deśika, God never acts arbitrarily to save his devotee; there has always to be a “pretext,” even if it was earned in past lives. Otherwise, God would be guilty of the “faults” (*doṣas*) of partiality and cruelty.<sup>46</sup> Once, says Deśika, even the smallest gesture (*alpavyāja*) is made, there arises in the Lord a spontaneous compassion (*sahajakāruṇya*) that in turn brings about a “special grace” (*prasādaviśeṣam*) that ignores our “endless offences.”<sup>47</sup> Deśika never renounced a sense (however minute) of human effort, of human-divine cooperation in salvation; he sought, especially in his doctrinal writings, a nuanced middle way between extremes of grace and those of individual effort. His prose writing on this matter is a model of dialectical reasoning, of fine distinctions that affirm both the Lord’s “uncontrollable autonomy” (*niraṅkuśasvatantrya*) and the devotee’s liberating “gesture” that serves as a pretext for salvation (*vyāja*). His verses, however, appear to slide more toward Lōkacārya’s position; they emphasize direct experience and not theological reflection, and so focus on the devotee’s *subjective experience* of unworthiness and the seeming sheer gratuity of divine grace.

For both Deśika and Lōkacārya, “surrender” was an easier alternative to the rigors of formal *bhaktiyoga*, which presupposed complex ritual observances, demanding spiritual exercises, and high-caste status. “Bhakti” traditionally understood after the *Bhagavad Gītā* was, after all, a “yoga,” a discipline.<sup>48</sup> In this context, it is interesting to note that in the first verse of the “Splendor” Deśika does not praise those who have *bhakti*, but those who possess *aṅḡu*, a Tamil word that denotes sweet, spontaneous affection; the intimate love of parents for their children, and lovers for their beloved. *Aṅḡu* is not a technical ritual term like *śaraṇāgati*.<sup>49</sup> Deśika’s use of these two words (one intimate and familial, and the other technical) in the same stanza places proper spiritual practice and spontaneous love, ritual technique and grace, in dynamic relation.<sup>50</sup>

In his introductory stanza to another Tamil poem to Varadarāja, the *Āṭaikkalappattu* (“Twelve Stanzas on Surrender”),<sup>51</sup> Deśika rings the themes of *bhakti* and *prapatti*, devotional practice and grace more directly, alluding to a famous episode of the *Rāmāyaṇa*:

I did not find him by treading the hard path  
of bhakti and the other  
yogas. But after  
running madly in every direction  
  
I surrendered myself  
to the merciful Lord of Elephant Hill  
in Kāñcī—  
best among the seven cities  
that grant liberation—  
  
I fell exhausted, like the crow  
at Rāma’s feet!

The crow in the verse, a trope for the surrendering lover of God, is one of a troupe of demon devotees that populate the *Purāṇas* and *bhakti* poems. His story is strange,



and curiously compelling. The crow, who was really the son of Indra, attacked Sītā one day while Rāma was asleep, pecking at her breasts until they bled. The blood fell on Rāma, waking him, and before he obliterated it with his divine weapon, the crow fell at his feet and surrendered to him, pleading for protection.

This, Desika the poet implies, is the real unworthiness (*akiñcanatvam*) of those who have no other recourse but sheer surrender (presumably including someone as august as himself)—those who are unable to make any claim of ritual preparation or worthy “gesture” to the beloved. Imbedded in the poem is a voice that downplays the poet’s own theological scruples.<sup>52</sup>

The above glosses merely hint at the theological richness of Desika’s verses. Even the simplest, such as this first hymn of the “Splendor,” possess an extraordinary semantic density and intertextual resonance. The next three stanzas, in more complex *viruttam* and *kalitturai* meters, complete the introductory section of the poem.<sup>53</sup> They continue the mood of pure praise, only verse 2 hinting at the story to come:

II

O you of keen intellect,  
listen,  
mark our words!<sup>54</sup>

We sing the quintessence of mercy:

a dark cloud  
appears,  
standing on the pure holy  
earth

of the city of true vows  
in the region  
of *Toṇṭaimaṇṭalam*.<sup>55</sup>

It has come to delight in the sweet  
fragrant  
oblations

of the great sacrifice  
spread out

by Brahmā,  
Lord of Creatures born from the shining  
white lotus,

who conjured the eight directions

the seven oceans  
the seven peaks  
and fourteen worlds.

III

Come poets!<sup>56</sup>

When that ocean of mercy,<sup>57</sup> overflowing  
its banks,

fills the air with the thunder of his wondrous  
holy praises:

“Perumāḷ, Lord of Mercy!”<sup>58</sup>

“Our Father of the graceful Discus!”

“Great merciful Lord who abides  
in the temple of my heart,  
and who has taken for his wife  
Lady Śrī!”—

How else would you say it? What style  
would you use?

IV

If this very day  
we draw near to Tirumāḷ,  
our Lord of Elephant Hill,

who once, long ago,  
by his holy grace—  
Lady Śrī—

accepted the surrender  
of our teachers

who possess knowledge  
of the one and only  
means

of salvation,

we will reach  
his two feet. We will not  
be born again.

All joy  
and pain for us  
will be blessing. There is nothing  
higher than  
this!<sup>59</sup>

### *Imagination and Real Presence*

After his conventional taunts to philosophers and poets (the Tamil *pulavaṅs*), and a reference to the proclamations (*virutu*; Skt: *vāda*) of the Ālvārs, Deśika surrenders at the Lord’s feet, like those devotees he has praised in the first verse—an act said to grant liberation “this very day” (*iṇṇē*). The second verse describes Brahmā, the Lord of creation, and alludes to the founding event of Varada’s Kāñcī shrine: the appearance of the dark Lord, and even his glittering shrine tower, in the fire of the creator god’s horse

sacrifice. The *sthalapurāṇa* itself begins abruptly at verse 5, though Deśika's prose gloss in the full *māhātmyam* text prepares the reader for what comes next by describing the majesty of Brahmā's creative powers and of his longing for an experience of "God" "face-to-face." But even a "god" (lower case here) can be a victim of sins and their karmas. Deśika expresses Brahmā's dilemma in a poignant verse:

V

Lotus-Born Brahmā

imagined he could see

right before

his eyes,

by his own mental powers,

that great buried

treasure

among gods,

the lover of the Lady who sits

on the fragrant

open flower:

but his mind had grown

dim, closed

like a bud,

darkened by ripened karmas

of many

past sins—<sup>60</sup>

He wept like a child

who asks

for the moon.

The narrative begins with this lyric depicting the inability of Brahmā, as powerful as he is, to *see* (*kāṇ*) with his own eyes and touch what he can only dimly *imagine* (*eṇṇum*): the supernal form (*parasvarūpa*) of Lord Vishnu and his consort Sṛī (Lakṣmī). So, in an image that calls to mind the conventions of *Piḷḷaitamiḷ*, conventional Tamil poems addressed to children (and to gods), he weeps like a child who desires to take hold of the distant moon.<sup>61</sup> The god weeps like a true bhakta, for the god's "real" (vivid, actual, concrete) "presence."

Brahmā is described in the next three verses as a great ascetic who earned for himself a seat in heaven by "lashing into submission the eleven irrepressible senses" (verse 6). Brahmā, this creator of so many magnificent worlds, preacher of the fourfold Veda (verse 7), has a coveted seat that will last "a long time" up there in the ethereal realms, but a seat nonetheless, according to later Hindu theism, impermanent. For gods such as Brahmā, Indra, Agni, and the like, are merely heavenly "roles," or, better, "masks," that are filled with exalted souls *on their way* to liberation. On their way, paradoxically, to human bodies, for it is only by means of a human body that one can attain final

liberation (*mokṣa*). Only the great high gods of later purāṇic theism, like Viṣṇu, Śiva, and the many forms of Śakti or the Goddess are permanent—yet even this depends on what side you are on. To Vaiṣṇavas such as Deśika, even Lord Śiva and his coterie of goddesses are empty masks; they are, to use one of Deśika's images, the many costumes put on in a play with only one actor: Viṣṇu.<sup>62</sup>

VI

Though he had lived a very long time  
in this place,  
his own realm,  
working hard to make it safe and secure;  
after lashing into  
submission  
the five and six  
irrepressible senses,  
anxiously guarding his seat,  
Four-Faced Brahṁā  
reproached himself,  
saying:

“I've practiced austerities  
with many  
great vows  
but what does it all mean?”

VII

Because of the majesty of his seat  
in his shining realm,  
because it is he  
who expounds the fourfold Veda,  
Brahṁā,  
who sits  
in the lotus,  
thought:

“I will see Kaṇṇan, the Lord,  
fixed in my mind.”  
But when he could not see him,  
seeing  
only his own  
bad karma,  
clouding his vision,<sup>63</sup>  
he abandoned  
one by one

the eight regions  
the six planets

the thirteen auspicious worlds  
brought to birth  
by his mind,

and saying

“All my good vows will bear fruit,”

he set out  
for the land of Bhārata.

VIII

That very day  
after scouring various regions  
and doing arduous  
penance,  
he heard a voice say:

“Go to Satyavrata Kṣetra,  
the field of true vows,”<sup>64</sup>

and came to that place.

Calling there Viśvakarman,<sup>65</sup>  
divine architect,  
who built with his own hands  
the houses of gods,

Brahmā, Lord  
of the goddess of speech,  
commanded him,  
saying:

“Built me a high altar  
for sacrifice.”

### *The Beloved Place*

Despite the power of his great penances and holy vows, and his heavenly “seat” “made to last a long time,” Brahmā could not see (*kaṇāmal*) “before his eyes” (*sākṣātkāramāka* in Deśika’s prose text) “Kaṇṇaṇ,” glossed by commentators fancifully as the “One who Sees.”<sup>66</sup> In verse 6 he asks what all this means, if his sins still prevent him from “seeing the Seer.” In verse 7 he takes leave, one by one, of the eight regions, the six luminous planets, the thirteen auspicious worlds conjured into existence by his Word.<sup>67</sup> Determined that all his vows will bear fruit, he sets out for “Bhārata,” Indian soil, to see what he could not see in his heaven.

He had been told if he wanted to really see “the Seer,” lovely Kaṇṇaṇ, he had to perform a hundred horse sacrifices, an awe-inspiring feat even for a divine king who

created kings. He desperately scoured the earthly regions, doing arduous penance, until one day he heard a voice (verse 8) that told him to go to the “City of True Vows” (*Satyavrata-kṣetra*), where every good deed is multiplied a hundredfold. Calling Viśvakarman, the celestial architect who “built with his own hands the houses of gods,” he commanded him to make “a high altar for sacrifice.”<sup>68</sup> There follows a verse that, in its hallowing of the earthly shrine over heaven, follows a pattern common to all Tamil place legends:

IX

The hero

    who felled in one cluster

the ten heads

    of the well-armed demon

with an arrow

    let loose

from the lovely graceful bow

    fitted

for the exalted field

    of battle;

        our great father

who ate the sweet butter spread

on the surface

of brimming jars fit

for churning:

        he is here,

on Elephant Hill,

    that cuts to the root

    more cleanly

than his Discus—

    that mere ornament—

    the sins

of the devotees!<sup>69</sup>

Kāñcī is one of those “beloved places” (*ukantaruḷiṇanilaṅkaḷ*) of the South Indian landscape where God loves to be, preferring them to heaven.<sup>70</sup> In the Ālvārs there is the common conceit of God loving to dwell in the earthly shrine hearing “sweet Tamil songs” sung in his praise. Often deity and place are made indistinguishable; in both Śaiva and Vaiṣṇava Tamil hymns epithets are used as elaborate word-pictures, iconically exact visualizations of the form of Vishnu or Śiva at a particular shrine set in a particular landscape. Entire stanzas are often merely one long left-branching compound, ending with an epithet that evokes simultaneously God and place, such as Śiva as *maṇikkāṭṭuṇai maṇālar*, the bridegroom in Maṇikkāṭṭu, or *maḷapāṭiyuḷ māṇikkamam*, “the ruby in Maḷapāṭi.”<sup>71</sup> Another common poetic strategy is to connect long descriptions of places with the word *iṭam*, “this [place]” preceded by a name of Vishnu. Among the Vaiṣṇava Ālvārs, Tirumaṅkai is most famous for his elaborate descriptive phrases

joining God and place. In his *Periyatirumōḷi*, for instance, after praising Vishnu as Arjuna's charioteer in time of war, he sings, literally, of "Tiruvahīndrapuram, of cool stately mountain slopes, where the fertile river flows into the paddy, foaming with leaping fish; where mountainsides are fragrant with tender young spathes of areca palm and creepers lift their tendril hands bristling with new shoots—our great father, *this place (iṭam)*."<sup>72</sup>

Deśika also uses *iṭam* in his praise of place. He repeats a familiar pattern of allusion, beginning first with mythological/cosmic forms of Vishnu, then linking them with the local form.<sup>73</sup> As above, so below; or better, what was once above *is now below*! At Kāñcī, too, says Deśika in his Tamil stanza, that God who *was once* both awesome warrior (as Rāma) and mischievous child (as Krishna the Butter-Thief), the union of all opposites, *is here (iṭam ām)*, in this heaven on earth, the Elephant Hill. Deśika's descriptive phrase contains an untranslatable pun. After his phrase "Attigiri (Sk: *Hastigiri*, "Elephant Hill") that cuts away, without remnant, the sins of the bhaktas," he adds another that means both "Attigiri that very jewel/ornament (*aṇi*)," and "that Discus (*At-tigiri*, one of Vishnu's weapons) is only an ornament" (compared to the place itself in its power to cut away sins)—a vivid way of expressing the power of place. My translation tries to preserve both meanings.

What David Shulman has said about Tamil Śaiva temple myths holds for Deśika's late medieval hymns in Tamil, Sanskrit, and Prākṛit.<sup>74</sup> Deśika's poems also "direct us not to heaven but to earth, which has become the locus of *mukti* [liberation]." "Mukti is present for the devotee," Shulman goes on, "within the conditions of his life on earth. This is a development of particular importance. Tamil devotional religion can dispense with heaven altogether, for the shrine is superior to any world of the gods."<sup>75</sup>

Moreover, such partisanship of place is not always innocent celebration of overflowing love; it sometimes takes on quite a sectarian and politically pointed shape in southern literature. Sacred geography maps far more than a god's itinerary. As we have already seen, Deśika is unequivocal in his judgment of northern Vaiṣṇavism. His sacred landscapes are decidedly south of the Vindhya. In a chapter on "special places" in Deśika's *maṇipravāḷa* treatise *Rahasyatrayasāram* (where the above Tamil verse on Rāma and Krishna also appears), Deśika focuses on the sanctity of Śrīraṅgam, Kāñcīpuram, Tirupati, and Meḷkote, critiquing in Tamil and Sanskrit verses the pretenses of the traditional northern sacred cities like Ayodhyā, Mathurā, and Kāśī. The name does not necessarily make the place, he says, but rather Vishnu loves to dwell where his true icons and true devotees dwell.<sup>76</sup> And we all know exactly where these "beloved places" are . . .

Yet it is important to note that such "localization" and regional chauvinism is not only a *Tamil* phenomenon; it is a process occurring already in the Sanskrit purāṇic literature,<sup>77</sup> and can be tracked as a development throughout the southern macroregion, including Śrī Laṅkā. It is an "ideology" shared by many southern regions and expressed in devotional poems in many regional tongues and *maṇipravāḷas* in Deśika's time and after.<sup>78</sup>

After this verse in praise of the shrine, Deśika in his prose commentary notes a passage from the *purāṇa* on Kāñcīpuram as one of the seven sacred cities, then adds the following verse.<sup>79</sup> It is the obligatory praise of the city, a common convention of every Tamil or Sanskrit *sthalapurāṇa*:<sup>80</sup>

X

He rejoiced,  
     seeing the shining thick-walled city  
 of Kāñcī. They call it  
     the Earth's ornament<sup>81</sup>  
 for its heaps  
     of gold and precious gems,  
  
 for its impeccable  
     fidelity to the books  
 of the architects;  
  
 for its four *varṇas* which spread prosperity and truth,<sup>82</sup>  
     its design  
 a wonder  
     even for the gods.  
 For the frisky voices of its neighing horses,  
     the sound of a city's  
 wealth,<sup>83</sup>  
  
     for its beauty,  
 never even once  
     extinguished.

Quite a praise for an earthly city. Viśvakarman, the divine architect, was inspired to surpass the work he did on the houses of gods. The nice detail of the neighing horses is not merely rhetorical. In Vijayanagar times, horses *were* an index of a city's martial wealth, splendor (*oṇmai* in the last line means both) and prestige—and such horses were not the small, wiry indigenous variety, but were brought from Arabia by way of the ocean trade routes. As Stein has observed, “the mounted warrior appears to have come into his own in South India in the armies of Vijayanagara.”<sup>84</sup> And one must not underestimate the importance of Muslim influence in the development and maintenance of a mounted calvary. By the middle of the fifteenth century the Vijayanagar king Devarāya could boast of having “10,000 *turukṣa* (Muslim) horsemen in his service,”<sup>85</sup> yet another index of the religious and cultural richness of this Hindu dynasty.

#### *The Torrential Goddess and a Dam for the Sacrificial Fire*

After these two stanzas of praise, Deśika picks up the narrative again. Brahmā, in order to perform a proper sacrifice, of course needs a wife; it is a matter of śāstric law. First things first. But Sarasvatī, his first wife, has fled from her husband to the peace of a heavenly riverside after a love quarrel. She is about her favorite business: arduous penance in solitude. This asexual, white-clad Vedic River of Heaven, goddess of speech, the arts, sciences, and ascetics, familiar of rivers, thunder, and rain clouds, has no interest in being the docile sacrificer's wife.<sup>86</sup> Indeed, she and Brahmā had quarreled, and she is sulking, indignant. But by nature, she has never been the docile householder. She is a wild thing, perfectly happy while absorbed in her meditations on the banks of “her own river,” the mythical celestial Sarasvatī. Brahmā tries to fetch Sarasvatī on the Sarasvatī



through his son Vasiṣṭha. Here is the verse, in *viruttam* meter, one common in Tamil epic writing:

## XI

The four-faced Brahmā  
ordered his good son Vasiṣṭha to go quickly,  
before the passing  
of the night  
watches:

“Summon,”  
he said, “the Lady of the Tongue<sup>87</sup>  
who has gone alone  
to the banks of her own river  
to do penance.

For I took a vow,  
unequal  
in purity,  
to worship the Flower Maiden’s  
handsome lover,<sup>88</sup>  
to see  
with my own eyes he who cannot be seen  
by those who, swelled  
with deceit,<sup>89</sup>  
use the Veda  
to fulfill  
their many desires.”

Well, it seems that she refuses, by her silence, Vasiṣṭha’s request on behalf of his father. But Brahmā, undaunted, begins the sacrifice with Sāvitrī, his “next” wife.<sup>90</sup> At that point, Sarasvatī falls into a jealous rage, and begins—part goddess, part river, her identity is fluid—to “ride” down on her goose from the celestial banks of her river, bent upon destroying with her flood the magnificent sacrifice spread out by Brahmā. The verse that tells of the violent descent of the goddess/river is a tour de force of syntactic density and metrical mastery. Torrential in its piling up of phrases, and fluid in its punning and shifting sense of meaning, it is a mirror on the page and in the ear of the river goddess’s precipitous rush down from the northern heavens, her angry and violent dance of flood waters.<sup>91</sup>

## XII

She came rising,  
riding her goose,  
with her lovely body and indolent grace  
of a goose,<sup>92</sup>

saying not one word  
to the pleading son of father Brahmā,  
neither yes nor no nor 'Let it be,'  
but without  
breaking decorum, a wife's  
good conduct,  
she came, slowly gaining speed,<sup>93</sup>  
thinking,  
"What an actor,  
what a play,"  
climbing and descending the hill-tops  
in her path  
as if  
she were dancing,<sup>94</sup>  
throwing boulders over even  
and uneven  
ground  
with the force of some awesome  
wind, pounding  
into powder  
resplendent mountain peaks,  
carving a level path through low foot-hills  
leaving no place  
uncluttered  
with rubble,  
staring down with wide open eyes  
washed-out mountain  
slopes;  
but as she drew near<sup>95</sup>  
the good and benevolent Brahmā said  
"What is this?"  
and the gods who had come  
flew back  
to their shining houses  
and rejoiced,  
for Acyuta,  
the vigilant Lord, had come down,  
settling over that place of sacrifice in the form of a dam,  
and when she reached  
the altar,  
her speed was  
broken.

Thus goes Sarasvatī, broken, diminished. And the show does go on. Eventually, after Vishnu (here Acyuta: he who never stumbles) descends over the sacrifice in the form of

a dam,<sup>96</sup> breaking the goddess's tumultuous approach to the sacrificial enclosure, and preventing disaster, Brahmā completes his sacrifice with Sāvitrī. In its lyrical bravado, this fine verse is comparable to Kampan's famous and equally audacious description of the River Sarayū in his Tamil *Rāmāyaṇa*.<sup>97</sup> By the time we get to this verse, there is no doubt that this Tūppul poet is a master of Tamil, and that his poem is steeped in Tamil literary tradition.

Deśika, with a fine eye for the power of stylistic variation, follows this torrential verse with a slim, delicate *veṇṇpā* that says essentially the same thing, and a richer but straightforward *kalitturai* that brings the mythic event right into the present visionary experience of the pilgrim at Kāñcī:

## XIII

When the goddess of speech,  
taking the shape of a lovely river  
came in anger  
to ruin the great, long-desired  
horse-sacrifice,

Perumāḷ himself

—our father  
who sleeps  
on the snake,<sup>98</sup>  
showing mercy and grace<sup>99</sup>  
on old Brahmā—

became a giant dam.

## XIV

When we see that holy dam  
after bathing  
in the ocean of Perumāḷ's mercy—

our Lord  
who sustained the unrivalled  
austerities  
of Brahmā on earth—

we utterly reject the scores of sin  
traced down  
and totalled  
in the scrolls  
of Citragupta,  
scrivener of countless  
hells!<sup>100</sup>

“Seeing” here, like “praising” in verse 4, seems to annihilate, in one sweeping experience, sins and their bad karma.

*Icon in the Fire: Seeing the Lord of Boons*

After this episode comes the centerpiece of the story and of the poem: the actual appearance of Lord Vishnu as “Varada,” granter of boons, from the sacrificial fire of Brahmā. And not only does the god appear in the fire but the actual shrine tower itself also rises, “like a golden mountain,” the sanctum tower known today as the “Puṇṇiyakōṭi vimāna.” This is another example of the metonymy god-shrine-sacred place outlined above with regard to verses 9 and 10, and the congruence of the mythic and iconic in the Sanskrit introductory verse.<sup>101</sup>

After the divine epiphany come two stanzas in a hymnlike style that the commentator calls “the sounding of the celestials’ Tiruccinṇam” (*nityasūrikaḥ tiruccinṇam ōlittal*).<sup>102</sup> A “Tiruccinṇam” is a heavenly trumpet, a herald of the heavenly king in Vaiṣṇava temples at the beginning of a procession of the Lord’s temple image. Here we have once again a double perspective—an image at once mythic and “iconic,” a reference to an otherworldly, transcendental reality and to the concrete presence of God in the accessible consecrated image in the temple.<sup>103</sup> Vishnu does not merely appear in the fire in an abstract, ethereal form but *as* the temple image, as the elaborately decorated standing icon seen today in the temple sanctum:<sup>104</sup>

## XV

There appeared above the altar  
 un unearthly light  
 that rendered the light of the sun  
 that of a mere lamp,<sup>105</sup>  
 and the Puṇyakoṭi Vimāna,  
 your sanctum tower,  
 like a golden mountain shooting forth  
 splendor,  
 rose out of the fire of the horse sacrifice  
 performed by Brahmā  
 out of tender, undying  
 love

when he resolved to expiate  
 his massive heaps  
 of karma—  
 a trifling joy  
 this seemed to him now.<sup>106</sup>

## XVI

He has come  
 Perumāḷ  
 Great Lord of Elephant Hill

He has come  
 Perumāḷ  
 In streams of inexhaustible grace<sup>107</sup>

He has come  
Standing at the summit of the precious Veda

He has come  
Sweet Lord  
The very body and limbs of the Veda

He has come  
Who abides as meaning  
Married to the goddess of words<sup>108</sup>

He has come  
Who gave us  
By sheer grace the famous arts and sciences<sup>109</sup>

He has come  
Dark Trickster<sup>110</sup> who fills the ears of his enemies  
With crazy illusions<sup>111</sup>

He has come  
Yes to show us the way  
To reach heaven

XVII  
He has come  
Merciful Perumāḷ of Elephant Hill<sup>112</sup>

He has come  
Beautiful king on the Elephant, the Horse, the Chariot

He has come  
Perumāḷ  
To be seen before our very eyes in the city of Kāñcī<sup>113</sup>

He has come  
Divine Perumāḷ  
Who grants every wish

He has come  
Dark monsoon cloud that pours down rains of liberation

He has come  
Loyal master who heard the Elephant's cry  
"O root of all being!"<sup>114</sup>

He has come  
Rising from the fire of the northern altar

He has come  
His feet worshipped by the gods!

## Varada's Beautiful Body

After these trumpet heralds announcing Varada's presence, we move in close for a view (*darśana*) of the "beauty" of Perumāḷ's "body" (*vaṭivalakai*).<sup>115</sup>

In the Pāñcarātra terminology used in Śrīvaiṣṇava theology this is the *arcāvatāra*, the "image incarnation," one of the five forms of God. The most supernal and transcendental form is *paratva*, the Supreme Vāsudeva, often described by Deśika as an ineffable "mass" of radiance (a neutral image) or "mercy" (*ko'pi kārūṇya rāsiḥ*: with a personal touch).<sup>116</sup> Next come Vishnu's four emanations (*vyūhas*)—his configurations or "arrangements"—important in Śrīvaiṣṇava *dikṣā* or initiation rites, as Dennis Hudson has shown in his ongoing study of Vaikuṇṭha Perumāḷ temple in Kāñcī;<sup>117</sup> following the *vyūhas* are Vishnu's *vibhāvas* or incarnations such as Rāma, Krishna, and the like; then there is the Lord's interior form in the heart of the devotee (*harda* or *antaryāmin*). Finally, there is the *arcāvatāra*, the consecrated temple image.<sup>118</sup> A close reading of Deśika's descriptions of Vishnu's temple body, as well as those contained in the Ālvārs, reveals a distinctive nuance: *all five forms are said to be present in the icon*, the theologically most accessible form of God. For the saint-poets, Deśika included, *darśana* (seeing) of the icon in the temple leads to a unitary experience of all facets of the godhead, from the most ineffable to the most accessible and "lovable."

All these forms, from the temple images in wood, stone, or bronze, to the interior images in the heart, are experienced by devotees and saint-poets as *śuddha sattva*, "spiritual" or "nonmaterial" matter ("stuff"); they have, in Deśika's words, "no connection with karma or its fruits."<sup>119</sup> Here we find, in regard to the icons, what Vasudha Narayanan has referred to as a fundamental paradox of the Śrīvaiṣṇava tradition: that, "while this manifestation of the deity is so obviously made of stone or metal, it is believed to be *a-prākṛta* or non-material." She goes on to say:

We are confronted with a paradox: what appears to non-Hindu eyes as the most gross and material representation of the deity is understood by the Śrīvaiṣṇava to be a divine, auspicious form, composed of a non-material substance that exists only in heaven and in the Śrīvaiṣṇava temple on earth. The image must not be regarded as a material object. It is a personal god, luminous, and complete with all auspicious qualities; it is transcendent and supreme, yet easily accessible—a bit of heaven on earth.<sup>120</sup>

We are really, as Gérard Colas has observed, dealing with two perspectives here: that of the devotee and that of the priest.<sup>121</sup> The devotee, as idealized in the saint-poets and in Deśika's poems, sees the temple icon as a *living body*, a "person," not as a mere figure of stone or wood that has been consecrated with rites and mantras; the priests, on the other hand, know without a doubt that these images are material things, fashioned according to strict śāstric rules by *śilpins* (artisans) and consecrated by *their own ritual actions*. Human agency is crucial in the process of enlivening an image. Yet in the end, it is all the same religiously: for even for the devotee-priest, once he has performed the rite of installation (*pratiṣṭhā*) and introduced the sacred power (*śakti*) into the image, something profound occurs. Ritual consecration turns what was once a thing into a person; mere matter is transformed into "pure creation" by Vishnu himself who, as Deśika has remarked, quoting a Pāñcarātra text, "assumes the forms of images (*bimba*) and enters into the shapes of images when those who seek refuge [in Him] desire it."<sup>122</sup>

In the same discussion of *suddha sattva* Deśika quotes another Pāñcarātra text that sums up the paradox of the icon as both material form and divine body: “Having shaped a beautiful image (*pratimā*) of Vishnu, with a lovely face and lovely eyes, out of gold, silver and the like in a manner that would be pleasing (*prīti*), one should adore it, bow to it, sacrifice to it and meditate on it. By doing so, one would enter into that form which is none other than Brahman [ultimate reality] and will have all one’s sins dispelled.”<sup>123</sup>

The temple icons of Varadarāja, like many temple images in Vaiṣṇava Tamil Nadu, have an even more radical claim to their shapes of unearthly flesh. As we have seen, the *sthalapurāṇa* denies any artisan origins or priestly consecration in regard to the images at the Kāñcī temple: they are “self-manifest,” having appeared in the fire of Brahmā’s sacrifice along with the *vimāna*, the elegant roof over their heads. To this day, when one has *darśana* of the tall, splendid bronze festival image of Varadarāja, the priest will make a point of showing the worshiper the pocked, scarred surface of the image, its drawn, thin face—evidence of the sacrificial heat out of which it emerged that day when Lord Brahmā received his wish. This (seemingly) material thing does not just stand for something else; it is not only a sign that points to a body of god in a story or to a divine form long gone from this earth and this cycle of creation; the icon standing there, glimmering in the dim dramatic light of the inner courtyard of the temple is *itself* the ethereal/transcendental/mythical body of the god, *the same god and the same body* that arose from the flames of Brahmā’s fire at an inconceivably remote time at the beginning of our con. The icon, in this theological/ritual world, is not like a picture, a reminder, a token of something other than itself; *it is the thing itself!* Miraculous otherness in a thing accessible to sight and touch. The concept of *suddha sattva*, “pure stuff,” tries to get at this paradox. Unearthly light, unearthly matter. Yet, as I will illustrate in my discussion of the icons of Lord Devanāyaka at Tiruvahīndrapuram, these divine bodies made of *suddha sattva* sometimes take on, in the saint-poets’ imaginative visions, a vivid, almost naturalistic, physical life. The poetry often attributes to them a kind of materiality—at times a thoroughly erotic physicality—denied, or at least muted, in the theology.

Such eroticization, however, is not a major aspect of Deśika’s experience of Lord Varada. Vishnu here is the epitome of majesty and “overlordship” (*aiśvarya*); there is never as much as a hint of the divine beloved in Deśika’s descriptive verses to Varada in Tamil. We are not invited to sensually “taste” this form of god, to enter into a relationship of “I-You” or “we” with him. We only behold his majesty. This is so even when he alludes to a Sanskrit-inspired style of “head-to-foot enjoyment” (*keśādirpādānubhava*), reserved in other contexts for eroticized description.<sup>124</sup> This said, however, we might infer a sense of intimacy by the very fact that this description is not in the usual order for a god: a god is usually described from the foot to the head, as if in the act of prayer, while a description of a mortal begins from the head downward. It has been said that the devotional meaning of head-to-foot description for a god has to do with the exuberant excitement or devotional ecstasy of the lover or the child. For the lover or the child casts aside all propriety in its first eager glance of the parent or beloved.<sup>125</sup>

In Deśika’s descriptive verse of Varada the verb *ṇil* (“to stand,” “to abide”) is used both in the general sense of living and dwelling, as well as in the more literal sense of “standing,” as the temple image “stands” before the eyes of the devotee. This follows a use of the verb that goes back, as A. K. Ramanujan has pointed out, to the poems of Nammālvār.<sup>126</sup>

XVIII

He stands here:<sup>127</sup>

his tiara dazzling with the focused light  
of a double sun,<sup>128</sup>  
his shining face a lovely moon;  
his makara ear-rings,  
fierce sea monsters,  
glitter on each ear; they turn  
toward each other,  
as if eager  
for a fight.

On his shining chest  
sits the luminous mole,  
Śrīvatsa, and the holy queen  
who, out of mercy,  
was made equal to her king.

Here,  
the belly that vomited out  
all things moving  
and immobile—his feet,  
standing here,  
a refuge for the world.

Here he abides,  
as water bubbles up in a desert waste,  
as a mountain  
to shame all mountains;  
as a light  
that cuts through darkness,  
the fruit desired  
by Lotus-Born Brahmā.

He stands here—  
the life in all beings;<sup>129</sup>  
sweet nectar  
desired by his servants.  
He abides in majesty,  
grace-giver, boon-giver,  
the precious Vedas  
gather in one body  
to worship  
his feet.

*The Body of Doctrine and a God Beyond All Metaphor*

After this majestic ecstasy of beholding, this description of Vishnu as icon “standing” (*nīṇṇa*) in the fire as he stands today in his shrine on “Elephant Hill,” and the poet’s



first use of natural images to evoke the divine presence, we are thrust into yet another world of discourse and another style in this veritable mosaic of styles.

The divine body described next is a body of doctrine. What follows Varada's dramatic appearance to the "devotional eye"<sup>130</sup> is a long verse written in concise, philosophical Tamil reminiscent of the doctrinal portions of the classic *Maṇimēkalai* (composed by a Buddhist c. sixth century), the Siṅhala *kāvya*s of Śrī Rāhula, and the Jain doctrinal literature of Deśika's own time. It is a list of "qualities" (*guṇas*) of the Lord, a series of theologically rich descriptive epithets that serves as a lyrical summary of the four chapters of Rāmānuja's *Śrī Bhāṣya*, an extended Sanskrit commentary on the *Brahmasūtra*, one of the most important texts in both the Advaita and Viśiṣṭādvaita tradition. Here Varada is the Supreme Being who abides in, having created, all sentient and insentient beings; possessing all knowledge, he is the Lord of faultless splendor whose body is the universe; supported by the Veda, he is unassailable by those who raise their loud voices in dispute: his words of grace lay waste the contrary paths of the Buddhists (*cukataṛs*), Jains (*maṇarāṛs*), Śaivas, and those who hold to the Vaiśeṣika and Sāṃkhya philosophies. According to the modern commentator-editor of Deśika's Tamil *prabandhams*, Śrī Rāmatēcikācāryar, each pada of each verse is a gist, in Sanskrit *sūtra* style, of a single chapter of Rāmānuja's magnum opus.<sup>131</sup> At the very end of this intellectually exacting series of gists in elliptical verse, he returns to the theme of simple surrender with a summary phrase that ties all previous clauses together: "We are the slaves of Varada, full of grace, who never abandons those who draw near to him for shelter!"<sup>132</sup> I have broken into separate paragraphs each of the four sections, following the textual conventions of the Tamil editors:

## XIX

He is the supreme Lord  
 who, having created  
 all things, dwells  
 within them; who is declared by the scriptures  
 to have expanded himself as all sentient and insentient things;  
 whose essential nature  
 is faultless splendor; who abides  
 as the body of all things  
 big and small;  
 possessor of understanding  
 and deep insight,<sup>133</sup>  
 he is the wall upon which are drawn  
 both realized souls and the souls of his servants  
 as if they were beautiful  
 paintings; he whose glory and greatness<sup>134</sup>  
 know no limit; who destroys the paths of the ignorant<sup>135</sup>  
 which are rejected by the path<sup>136</sup>  
 of the imperishable Veda.

He is a keeper of the Secrets,<sup>137</sup> unassailable  
 by those who raise loud babbling voices

in debate; his words of grace  
lay waste the claims  
of Śaivas and Strivers,  
followers of Sugata,  
Kapilar, and the atom-eating  
Vaiśeṣikas.<sup>138</sup>  
He is first and only Primordial One,<sup>139</sup>  
equally present  
in inanimate things,  
in the species of jīvas  
and in the various sense organs;  
He is the Seer, Ṛṣi<sup>140</sup> of beginnings  
and of endings,  
of the entire mad dance  
of the eleven unruly  
senses.<sup>141</sup>

He is the Lord who lords over this world  
of becoming,<sup>142</sup>  
this single universe of worlds  
within worlds  
intertwining.<sup>143</sup> Shining master  
beyond all metaphor,<sup>144</sup> he is untouched  
by the faults of the world  
of sentient  
and insentient things.  
He possesses  
the virtuous qualities most desired  
in each of the sciences  
of devotion  
which carefully discern what they believe to be  
the highest way and goal;<sup>145</sup>  
but in his love  
he sows the seeds of teaching,<sup>146</sup>  
making known  
a means to a goal<sup>147</sup>  
difficult to obtain  
according to the norms of class  
and religious duties.<sup>148</sup>

He has the power to sever the ties of all karmas  
linked to the pure and impure;<sup>149</sup>  
the strength to guide  
worthy souls, at the time of their death,  
up the narrow inscrutable  
channel of Brahṃā.<sup>150</sup>  
He is the master of those who make the crossing,

in steady succession,  
 again and again throwing off the accumulated  
 accretions of created  
 being.<sup>151</sup>  
 We are slaves of Varada,  
 merciful giver of boons<sup>152</sup>  
 who never abandons those who draw near  
 to him for shelter,  
 who ponder his gifts!<sup>153</sup>

This verse has inspired detailed commentary that tries to identify each pada of each verse with some phrase of Rāmānuja's *Brahmasūtra* commentary: commentaries on the gists of the commentary. For our purposes, it is important to stress the rigorously Tamil vocabulary of this stanza, in spite of the occasional use of Tamil transliteration of Sanskrit philosophical terms (*tattiva* for *tattva*; *pavattu* for *bhavam*; *uvamai* for *upamā*; etc.). Just as often (I have included some examples in the notes) Deśika uses sometimes rather obscure Tamil terms to "translate" what would otherwise be a familiar Sanskrit technical term. One point of this stanza, along with a show of sheer poetic virtuosity, is for the reader or listener to hear Rāmānuja's Sanskrit theology in "pure Tamil" (*centamil*). This is no begrudging composition, a shoe-horning of humble Tamil into the shining world of Sanskrit, but a celebration of the tongue and its indigenous powers.

What follows this is a return to the temple image, this time called by the commentator by the more familiar term *tirumēṇi*: "auspicious, beautiful body." Yet this verse, like the previous one, is notable for its rather chaste, even formal tone, one more in keeping with the awed praises of Arjuna in the *Bhagavad Gītā* than the ecstasies of the Ālvārs.<sup>154</sup> It is Brahmā's "enjoyment" (*anubhava*) of the temple images of Vishnu, his two Sanskritic consorts, Lakṣmī and Bhūdevī, and his Tamil wife "Nīlai" (Skt: Nīlā; Tamil: Napiṇṇai). The dazzled god no longer "sees his venomous sins," but only Kaṇṇaṇ, "the dark jewel on Elephant Hill" with his splendid wives and angels (*nityasūris*) who worship at his feet. The icons in this "presentational vision" are nothing less than cosmic forces.

XX

He said:

—I no longer see  
     my venomous karma;  
 I see now,

    on Elephant Hill,  
 that dark jewel

    who guards the whole universe  
 when he sits  
     with majesty  
 on his serpent bed  
     in the infinite shining realm

praised by the precious  
 Veda,  
 where, beneath his feet  
 are rows of Nityasūris  
 which appear in every way  
 to be his own perfect  
 icons, sharing  
 all his qualities  
 beginning with the six elemental  
 virtues:

                    he stands here,  
 shimmering,  
             together with all his  
 goddesses:  
             Nīlā, Lakṣmī,  
 and Bhū.<sup>155</sup>

In verses 21 and 22 Brahmā searches for the right illuminating comparison (*upamā-nañka!*) from the natural world that would somehow come close to articulating his majestic vision.<sup>156</sup> As he circumambulates around the icons, he moves from cosmic to earthly images and to the four elements in his attempt to describe these indescribable objects (again we have the paradox of *śuddha sattva*).<sup>157</sup>

How would he speak of or even sing about Perumāḷ, shining on Elephant Hill with his two wives? He runs the gamut of images and a dizzying list of similes to capture an experience of this inexpressible bhakti “sublime.”<sup>158</sup> Brahmā finally gives up in a last twist of rhetoric: the majesty of the Lord is beyond any comparison, even beyond anything *the Lord himself can say of himself!* The “misery of terms” is not only a human problem.<sup>159</sup>

XXI

We say: perhaps  
 they are two female geese  
 who swim beside  
 one great goose,  
 as if they were one body;  
  
 we could speak of a dark  
 emerald hill  
             cut on either side  
 by swelling mountain  
 streams.

            We could sing  
 of this great beauty<sup>160</sup> which joins  
 a male elephant  
 with two females;

we could sing  
 of the shining sun framed by deep shadow  
 and blind unbroken  
 splendor;<sup>161</sup>

we could delight  
 in the cool shade of a tree  
 embraced  
 by two creepers, or speak  
 of the most subtle essence  
 of dharma<sup>162</sup>  
 shining in the flawless Veda  
 and Smṛti.<sup>163</sup>

Shining on Elephant Hill  
 along with Bhū and Śrī,  
 Perumāḷ, Lord of Mercy,  
 known by his lovers  
 who fall  
 at his two holy  
 feet.

## XXII

He is the single root-source for this entire universe,  
 beginning with space,  
 and all other  
 elements;

like the pupil in the eye  
 of Veda;

like a dark cloud,  
 water's essential form,  
 that rains torrents  
 of mercy;<sup>164</sup>

like an ocean  
 whose form at first we think we see,  
 yet realize, with wonder,  
 we cannot see  
 at all;<sup>165</sup>

like water,  
 because its nature  
 is to nourish the earth;

like the earth goddess  
 with her ability  
 to pardon our fiercest  
 sins.

If we really bring to mind  
all his qualities,<sup>166</sup>  
what can equal him?

What's he like?

For even if the merciful Lord Perumāḷ himself  
were to say

"I am like myself"

this can't be true:  
for we cannot even compare him  
to himself!<sup>167</sup>

In attempting to contemplate, through a god's eyes, the image in the temple, the great Lord "who had become an icon before the eyes on the altar of sacrifice,"<sup>168</sup> Deśika touches on, but does not exhaust, the richness of the symbolism of the temple icon both in his own work and in the South Indian bhakti tradition as a whole. The lovely body of God (*mūrti*; *tiṛumēṇi*) in the temple is the religious and aesthetic center of gravity in all of Deśika's work, but most especially, of course, in the *prabandhams* to *arcāvatāras* such as Varadarāja Perumāḷ. In this form of Hindu piety, the icon-body brings together not only all forms of God but the worlds of myth, nature, and the personal: it is the point of convergence of speculation and ritual, meditation, and ecstasy. As we have just seen, these beautiful forms of Vishnu and his wives not only embody divine presence and the confident presentational bhakti vision (*bhakti bhāvanā*),<sup>169</sup> like the concept of *śuddha sattva*, they also point to an inexpressible dimension of Vishnu, the sublime "otherness" of the god beyond all metaphor—a dimension expressed in other contexts, as we will see in the next chapter, as "divine absence."

### *Brahmā's Ritual Offerings and Final Ascent*

After completing his sacrifice, after his beautiful horse had marked off with its hooves the entire space of the earth and had been killed, Brahmā received a boon from the Lord "who had become an icon" (*mūrttiyaṇ*). His wish (not directly revealed in the verses) was that Perumāḷ never leave the place, that the Lord abide here on Elephant Hill as he is in heavenly Vaikuṇṭha and on the Sea of Milk.<sup>170</sup> And finally, before ascending again to the heaven of his own creation in verse 25, he proceeds in verse 24 to teach the great Ṛṣis who were present at the sacrifice to worship the Lord's image in true Pāñcarātra style. Like a good Śrīvaiṣṇava Ācārya, he describes the full *pañcakāla prakriyā*, or the fivefold division of the daily religious routine,<sup>171</sup> where the image is offered flowers, betel leaf to sweeten "its" breath, light and water, prayers, meal and sweet-cakes, boiled rice, and sugar candy. All quite proper, orthodox, and quite solemn:

XXIII

After Brahmā,  
the Red Lord whose banner bears the Goose,  
killed the lovely horse

that had marked with its hooves  
 the entire compass  
 of earth,  
 the Lord who had become an icon  
 before his very eyes  
 that day  
 on the altar of sacrifice  
 spoke to him,  
 saying: "Now Four-Faced one,  
 what boon shall  
 we grant you?"

## XXIV

Brahmā's teaching to the Ṛṣis:

Brahmā spoke:  
 "First, gather freshly cut flowers,  
 surrender yourself  
 to our Lord with deep desire  
 for his flower feet;  
 then offer him these good things:  
 water, light, betel-leaf  
 that sweetens  
 the breath;  
 then give him curries  
 and mealcakes and boiled rice,  
 along with sweetcakes  
 and jaggary;  
 and after chanting his holy names,  
 meditate on his  
 holy feet."

## XXV

After he had completed  
 the horse sacrifice,  
 renouncing his  
 karmas wide and deep  
 as the sea,  
 he took leave  
 of the Lord of Elephant Hill,  
 and rising into the sky,  
 his home,  
 Four-Faced Brahmā,  
 who can obliterate a god in the wink  
 of an eye, attained  
 a state of yoga  
 which is not destroyed

when all is destroyed  
at the end  
of this age.<sup>172</sup>

*The Poet's Praises and Farewell*

The last verses turn the mirror back on the poet, invoking the present time and place of his singing (*pāril*: "in this very place"). The time span of the entire story is mind-boggling: it stretches back, verse 26 tells us, from the first of the cycles of creation (the *ṛta yuga*), when Brahmā could see the Lord before his eyes with no aid of sacrifice, to the primordial times of this fourth era (the *kali yuga*), when Brahmā had to perform his sacrifice in Kāñcī, and right down to the poet's present when he sings the poem you have just heard, praises chanters both of Sanskrit and of Tamil, and sees it all in the palm of his hand "like a ripe fruit."<sup>173</sup>

XXVI

In the first age  
the merciful Lord of Boons  
was seen by Brahmā  
standing before his very eyes;  
in the second,  
Treta Yuga,  
he protected the Elephant  
who was saved by his unsurpassed love;  
in the third,  
Dvapara Yuga,  
he had mercy on Bṛhaspati,  
the guru of gods,  
most awesome  
opponent in debate;  
in the fourth,  
this Kali Yuga,  
he stood here  
when the shining snake  
Ananta  
rose up  
to worship him.

XXVII

I who sit at the summit<sup>174</sup>  
of the four ancient Vedas  
sang this poem on the City  
of True Vows<sup>175</sup>  
in this very place,  
with love and a subtle exalted  
intellect,<sup>176</sup>



through the abundant grace  
 poured down  
 like rain  
 from the cloud that hung over the northern altar  
 of the great blameless  
 sacrifice of our old  
 father who was born  
 in the Lord's navel  
 lotus:

Long live the brahmans  
 who chant the Veda in Toṇṭai country!

Long live those well-versed  
 in the pure Tamil Veda!<sup>177</sup>

# XXVIII

Brahmā came to this very place  
 of refuge  
 for the sake of great merit,<sup>178</sup>  
 fleeing from,  
 then returning to  
 all those realms won by fruitless  
 vows;

he whose faces  
 are the directions,  
 creator of the four directions<sup>179</sup>

because of his grief  
 became unable to see  
 before his  
 very eyes—

with the aid of not even one of his ritual vows—

exalted Māl,  
 the Lord who took upon himself  
 the one vow

to save all those who have no other refuge  
 than the greatest  
 of all vows—

the one means  
 of salvation—

praising the splendor of this good country  
 of true vows,  
 Vedāntācārya gained  
 great renown.<sup>180</sup>

## XXIX

Desiring the holy feet of the Lord of Mercy  
 adorned with garlands,  
 Veṅkaṭanātha of prosperous Tūppul  
 elegantly sung  
 of the splendor of the good land  
 of true vows:

He saw it  
 like a ripened fruit  
 in his hand!<sup>181</sup>

In Praise of the God-King: Devotion in the *Puṛam* Mode

The “Splendor” doubtless is a rich poem, one of Deśika’s richest; it moves on many registers of religious meaning and literary style, showing off a poet’s mastery of *centamiḷ*. But it does not span all Deśika’s voices or exhaust his devotional poetics. Its narrative-historical style, its primarily “external” emphasis on cosmic vision and earthly epiphany, on the wealthy city where God dwells like a king, and the emphatic “presence” of the divine over and above the devotional experience of “absence,” might put it squarely in the *puṛam* mode in the terms of classical Tamil poetics. *Puṛam* means “outside,” “external,” and is used to define poems concerned with the public, “historical” realms, with specific times and places. *Puṛam* poems are about kings, war, values, community; they are for the most part panegyrics, elegies, invectives, formal praises. They are opposed, in classical poetics, to the *akam* poems of love. *Akam* means “interior,” the inside, the household world that has no history, no public face; it is peopled by types: by mothers and foster mothers, girlfriends and the girl in love, young husbands, and the wayward lovers of young girls. In such poetry individuals are identified by their roles, and not by their names or personal history.<sup>182</sup> Nammālvār and many of the other other Vaiṣṇava saint-poets use these secular conventions of love with great skill to write strophic songs (*tirumoliṣ*) and *viruttams* on the love of God.

As Norman Cutler has pointed out, all Tamil bhakti poems have elements of the *puṛam* genre, in that they deal with specific saints and their communities, historical places, and a god who both dwells in his “palace”<sup>183</sup> and conquers his enemies like a king.<sup>184</sup> Tamil bhakti literature has simply fused in a unique way the *akam* and *puṛam*, the household and public worlds; it has, more specifically, in Cutler’s words, “injected a *puṛam* element” into a medium dominated by the *akam* conventions.<sup>185</sup>

Deśika’s “Splendor of the Land of True Vows” has much in common with those classical Tamil praises of kings (*pāṭāṇ tinai*), their fertile lands and wealthy cities. In fact all Deśika’s Tamil poems to Varadarāja at Kāñcī, though they are certainly about love and experience, emphasize the majestic, the “public” and “present,” doctrinal forms of the deity.<sup>186</sup> As I have briefly noted, even Deśika’s “enjoyment” of Varada’s beautiful body lacks the emotional and even erotic energies he gives to such limb-by-limb descriptions in his Tamil, Sanskrit, and Prākṛit hymns to other forms of Vishnu at other shrines.

Deśika, however, like the Ālvār poets before him, also writes of love in a way that evokes the poetics of *akam*. He is unique among the Ācārya poets in this. The emphasis on divine majesty and the *puṇam* mode of praise is suited to Lord Varada's story, and even perhaps to Deśika's personal spiritual attitude toward the great Lord of Kāñcī. But Deśika's lyric Tamil poems to Devanāyaka at Tiruvahīndrapuram, a small temple town near the eastern coastal city of Cuddalore, tell a different story. These poems certainly speak of a royal "presence" of the god, Vishnu's accessibility through his sacramental and presentational visionary forms, in spite of his essentially sublime nature. Such structures of divine presence form the major theological underpinning to Ācārya religiosity. But Deśika's Tamil poems to Devanāyaka hint at an experience that runs counter to the confident theology of presence and the "secondary structures" of sacramental religion; in some remarkable verses for this form of Vishnu, Deśika, through the personae of young women, evokes an experience of divine absence that finds its most exhaustive exponent in Nammālvār. It is to these poems I now turn.

## “The Fruits of Mukunda’s Mercy”

Deśika’s Tamil Poetry in the Akam Mode

antamil sir ayintainakar amarnta nātan  
 aṭiyiṇai mēl aṭiyuraiyāl aimpātētti  
 cintaikavar pirākiruta nūru kūṛi  
 celuntamiḷ mummaṇikkōvai ceṇiyac cērttup  
 pantu kaḷal ammānai ūsal ēsal  
 paravu navamaṇimālaiyivaiyuṅ coṇṇēṇ  
 muntaimarai mōliya vaḷi mōli nī eṇṇu  
 mukuntanaruḷ tantapayan perṇēṇāṇē

After praising him with fifty verses in the ancient tongue,  
 singing a hundred songs  
 in charming Prakrit,  
 and stringing a three-jeweled necklace of songs,  
 my Mummaṇikkōvai  
 in the graceful Tamil tongue,  
 I sung these songs:

a pantu, a kaḷal, an ammānai, a ūcal, a ēcal  
 and the praiseworthy Navamaṇimālai  
 at the two feet of Lord of ever-prosperous  
 Serpent Town.

These are the fruits of Mukunda’s mercy,  
 when he said:

“Sing in your own words  
 what is sung in the old Veda!”

—Vedāntadeśika  
 Navamaṇimālai, 10

Vishnu the Tamil Lover: Deśika’s Lyrics to Devanākaya

In Deśika’s *prabandhams* to Devanāyaka, the Lord of the “Town of the Serpent King,” the accent is on lovers and the “presences” and “absences” of a divine beloved couched in the conventional intimacies of first- and second-person voices. They praise a form of

Vishnu no less awesome than Varadarāja, though even in their enumerations of Devanāyaka's cosmic powers and *avatāras*, transcendently beautiful icons, mythic exploits, and commanding presence in all things, the trope of intimacy remains. Devanāyaka, of course, is none other than “inscrutable Vāsudeva,” Pure Being, the Unbegotten Father and his creative transformations, the hidden divinity in every living thing, but for this, he is no more and no less than, “me”—the “I” of my “I.” He is “our” God; “my” God; he is within me; he is mercy and grace (*aruḷ*), love (*aṇḇu*) and “sweetness” (*iṇḇam*), within “you” and within the very structures of intimate address itself:

when our grief is broken  
you are sweet bliss;

When you are within me,  
then you *are* me;

when there is nothing except you,  
*I am yours!*

In this chapter I will focus on more than a generalized sense of intimate human-divine relationship in imagery or forms of address to Devanāyaka. I want to focus on a few stanzas of two long Tamil *prabandhams* that use elements of classical Tamil *akam* love poetry as they have been appropriated by the Āḷvārs—especially by Nammālvār—to evoke Deśika's experience of this form of Vishnu at Tiruvahīndrapuram. The devotional attitude in these Tamil verses is mirrored, as we shall later see, in Deśika's Sanskrit and Prākṛit poems to this same form of Vishnu.<sup>1</sup> And while the Sanskrit and Prākṛit hymns to Devanāyaka consciously make use of their own conventions of erotic love to convey his love of this form of God, his Tamil verses suitably mine what had become with the work of the Āḷvārs, a “Tamil” poetics of religious love. We return now to the shores of the Peṇṇai to consider the Tamil “fruits of Mukunda's mercy.”

### *Mercy's Tamil Fruits: Love Songs in all the Genres*

Deśika's two surviving Tamil poems for Devanāyaka, mentioned in his account of his vision of the Lord near the river Peṇṇai, are his *Mummaṇikkōvai* and *Navamaṇimālai*.

*Navamaṇimālai* means “Garland of Nine Jewels,” referring to its nine main stanzas. The tenth verse, quoted at the head of this chapter, enumerates Deśika's praises of Devanāyaka in Sanskrit, Prākṛit, and Tamil. *Mummaṇikkōvai* (“A *Kōvai* of Three Jewels”) refers to a Tamil genre of love poetry used by many saint-poets; it is one of ninety-six kinds of *prabandhams* in classical Tamil. As Norman Cutler has noted, the *kōvai* is an outgrowth of classical Tamil *akam* poetry and shares many of its conventions, along with a characteristic bhakti mingling of *puṇam* themes.<sup>2</sup> It is technically defined as a love poem (*kōvai*) that includes ten verses in three different meters (the *akaval* {*ācīriyappā*}, *veṇḇa*, and *kalittuṇṇai*) that are connected by *antāti*, that is, in each case the last word of one verse is the first word of the next, and so forth. Deśika's poem, being ten verses long, is, for unknown reasons, incomplete.<sup>3</sup>

The *Navamaṇimālai* and *Mummaṇikkōvai* are good examples of what David Shulman has called the postclassical, “‘epi-purāṇic’ literature of poems sung in praise of local

deities and their shrines, a literature more or less contemporaneous with the Tamil *purāṇas* themselves."<sup>4</sup> Like the "Splendor," they are long poems that include verses in the highly figured style of Tamil religious *kāvya*; yet, unlike the long poem to Varadarājaperumāḷ, they also reflect an appropriation of Ālvār and classical Tamil poetics of love, from landscape, imagery, and conventional emotional situations, to the use of certain personae, such as the heroine, the concerned friend, and the foster mother.<sup>5</sup> Though Deśika does not write—in his extant work—Ālvār-style *antātis*, *viruttams*, or *tirumōḷis* to Devanāyaka, or entire cycles in the first-person voice of the "young girl" like Nammālvār or the Śaiva Tamil poet Māṇikkavācakar in the ninth and tenth centuries,<sup>6</sup> his *prabandhams* in mixed meters share many important motifs and thematic clusters that serve to link the Ācārya's poems to Ālvār poems.

The other Tamil works mentioned in Deśika's stanza on the "fruits of Mukunda's mercy" are the *pantu*, *kaḷal*, *ammāṇai*, *ūcal*, and *ēcal*. Each of these works is based upon popular song types (many are so-called game songs) that were adapted at an early period by Tamil religious poets for a highly conventionalized poetics of divine-human love.<sup>7</sup> The *pantu* describes the lady in love playing with a ball along with her handmaids; in the *kaḷal* the heroine plays in the palace hallways with small marble-nuts; in the *ammāṇai* she plays with wooden balls;<sup>8</sup> the *ūcal* describes her playfully riding on a swing hung from a flowering tree; and in the *ēcal* she taunts her lover for not keeping an appointment for a tryst.

Unfortunately, all such works attributed to Deśika were at some point lost. Given Deśika's other Tamil poetry, along with his obvious intimate knowledge of the poetry and poets of the *Divyaprabandham*,<sup>9</sup> there is no reason to doubt that they ever existed. For a poet with his linguistic gifts and ambitions it would not seem far-fetched for him to compose in these genres. It seems obvious that at a certain point the Ācāryas of the Vāṭakalai *sampradāya*—favoring the Sanskrit texts—chose not to put energy into the copying and transmitting of such texts. As we have already seen, it was only in this century, and most particularly in the 1940s, that efforts were made to recover the "Tamil Deśika."

Yet the very mention of such poems is historically significant in placing Deśika the thirteenth- to fourteenth-century Ācārya in his Tamil tradition. By this listing of poems written in some of the most popular genres of Tamil poetry that saint-poets before him adapted to poems on love of the god, Deśika wants to show his exhaustive command of the secular and sacred tradition. He places himself firmly in the stream of the major Tamil saint-poets, from the Śaiva master Māṇikkavācakar, to Nammālvār and Tirumaṅkai Ālvār, all of whom experimented with such literary genres in their religious poetry.

Deśika's Tamil lyrics to Devanāyaka reveal a writer far more deeply and self-consciously in command of Tamil than one would otherwise expect from a supposedly Sanskrit-dominated northern Ācārya (and this, against a certain ideological strain in later northern Śrīvaiṣṇavism itself). His brāhmanic Sanskrit cosmopolis has territory set aside for cosmopolitan Tamil. Here, too, as in the Varada verses, we note the persistent use of Tamil vocabulary, even with Sanskrit philosophical terms, which are often translated into Tamil according to the guidelines of the *Tolkāppiyam*, one of the seminal Tamil grammars in the history of the language. This is not an example of Tamil diluted or muted by Sanskrit.

Finally, in this analysis of such Tamil imagery, we will also see how, in spite of Deśika's "intellectualism," he is not entirely bereft of what Friedhelm Hardy has called "emo-

tionism” and *viraha-bhakti*, a devotional mode that emphasizes “separation” and divine “absence.”

*Lord of Body, Lord of Truth: God and Goddess*

Right away in the *Mummaṇikkōvai*,<sup>10</sup> we are made aware of Deśika’s Ālvār models. In the very first pada of the first verse the epithet for Devanāyaka in Tamil—*aṭiyarpāṇ meyyai*—“The Lord of Truth [or of Body] for his Servants”—is taken from Tirumaṅkaiyālvār’s *tirumōḻi* of this same form of Vishnu. In the usual form of the epithet, *aṭiyavārkkku meyyanē*, *mey* can mean “truth” or “body,” emphasizing this Lord of Truth as one who places his body at the feet of those who surrender to Him—his servants or “slaves” (*aṭi*). The Ālvār reference here could not be clearer, while the significance of Devanāyaka as the Lord “of *mey*”—a god who offers his body [truth] to his servants—will become more and more clear as we read both Tamil poems to this Vishnu of Tiruvahīndrapuram.

The first long first verse in the classical *akaval* meter describes in loving detail the splendor of goddess and consort Śrī, who shines on the dark icon of the Lord “like a garland.” She is *Tiru* in Tamil, “luminous adornment” and the goddess consort of Vishnu; in Sanskrit the Śrī of “Śrīvaiṣṇava,” the feminine power (*śakti*) and mercy (*aruḷ*) of the male Vishnu; “the female of whatever form” the god takes. Vishnu and Śrī are, together, the single godhead of Śrīvaiṣṇavas; in the language of the poem, “those who reach [her] feet also touch Him.”<sup>11</sup> It is an important point of doctrine for Deśika to defend the equality of these two principles of godhead. Unlike the Teṅkalais, for whom Śrī/Lakṣmī is not fully identified with the godhead, but is a “mediator” (*puruṣakāra*) between human and divine, Deśika took as doctrine the teachings of the *Pāñcarātra Āgamas* on the equality of the Lord and his *śakti*. Images of Śrī abound in this *prabandham* that so emphasizes *aruḷ*—“mercy,” “grace,” “benevolence, and “compassion”—and *aṇḇu*—tender love—concepts embodied by the goddess (of the god). In verse 4, Deśika plays on the polysemy of *Tiru*/Śrī, both goddess and “adornment,” to express the coinherence of god and goddess: he is the *tiru* of his own *Tiru*.

O Devanāyaka,  
you dwell with Śrī,  
your own divine splendor;  
you are the Śrī  
for she who adorns you.

*A Necklace of Tamil Verses: The Lord Puts on a Poem*

With verse two, we are even more firmly in Ālvār territory. Here Deśika writes a *veṇṇpā* that uses a conceit familiar to readers of the Ālvārs, though with an interesting twist. His song is not only a garland offered to the feet of the Lord in the style of Poikaiyālvār but one that *the Lord himself uses as his own ornament*:

On the chest of Tirumāl,  
our Lord true to his servants,

the eternal abode  
of the big lovely  
goddess  
hang many strings of jewels—  
and along with these jewels  
he has adorned himself  
with my *Mummaṇikkōvai*,  
this necklace  
of words!

The verse from Pokaiyālvār, in Norman Cutler's translation, goes like this:

Taking the earth as bowl,  
the vast sea as oil,  
and the burning sun as my lamp,  
I laid this garland of verses  
at the feet of the Lord  
who holds a dazzling red wheel  
to keep the ocean of sorrows far away.<sup>12</sup>

*From Kings to Girls: The First Akam Verse*

We move next from what Rāmatēcikācāryar calls the "supreme enjoyment of Devanāyaka" (*tevanāyakanuṭaiya paramapōkyam*) to a verse that abruptly changes the key of the text. We enter a world entirely different from the one we met with in the "Splendor," or even in the tender praises of the verses on Śrī. We do not meet a "hero" (*talaiivan*) here, but we meet with the first of three "young females" (*melliyaḷ*) of the *prabandham*, this one identified by the commentator as the *talaiyi*, the "heroine [in love]." Such female personae are central to a complex literary-symbolic world of discourse inherited from Nammālvār, and a metonymy, in later Ālvār theology, of the devotees themselves.<sup>13</sup> The verse, read by itself, blends imagery common to Tamil and later Sanskrit love poetry, in its picture of Kāma the Love God's flowery arrow and its young female victim. But Deśika here, according to Rāmatēcikācāryar, does not simply describe a scene in "his own voice," but rather frames the scene by taking on the voice of another famous character of the love drama as central to the Tamil *kōvai* genre as it is in the *akam* poetry: he "enjoys" the Lord by taking on the voice of the girl-in-love's female friend (the *tōḷi* in classical poetics).<sup>14</sup> The poem not only describes a situation but is itself a speech by a character in a literary theater of experience. As Rāmatēcikācāryar puts it, the poet enjoys the words from the mouth of the girlfriend.

*The heroine's girlfriend speaks:*  
Kāma, the God of Love,  
will shower a rain of flower-tipped arrows  
from his charming  
sugar-cane bow



at that young girl who longs for the soft feet  
of the god of Truth:

mercy and grace  
gush from his sidelong glances.

He stands here, a sea of sweet nectar,  
saying to those who long  
to plunge into him:  
“Come, dive deep!”

He has come to the town of the serpent king,  
Ahīndrapuram,  
where those who speak speak  
the essence  
of the three Vedas.

In his gloss, Rāmatēcikācāryar identifies the “amorous situation” or *tuṟai* of this verse as defined in the poetics of *akam* Tamil poetry as *iraṅkal*, “sorrow” or “concern.” That is, says Rāmatēcikācāryar, what is implied in Deśika’s verse is that the friend (*tōḷi*) expresses sorrow, seeing the condition of the heroine (*talaivi*).<sup>15</sup> She feels “sorrow” ostensibly because of the heroine’s current and future separation from God her lover. This metatextual frame is the scenario par excellence of *viraha-bhakti*, the devotional mood that evokes Vishnu’s paradoxical “absent presence,” a “devotion-in-separation.” This is not mentioned directly by Deśika, but rather—at least according to the Śrīvaiṣṇava commentator—it provides the “emotional” subtext of the verse.

Given clues in the very language of the verse—it is a *kōvai*, after all—along with the other verses in this *prabandham* that are much more explicit in their indexing of themes, characters, and situations from the world of *akam*, I tend to accept this reading as not only plausible but deeply insightful, perhaps even surprising for an Ācārya.<sup>16</sup> If this verse is about *iraṅkal*, “sorrow” or “concern,” then it is more about separation than union. It is interesting to note at this point that even what some might term (pejoratively) a scholastic sectarian commentator such as Rāmatēcikācāryar is deeply in touch with a classical Tamil subtext that emphasizes not theological or intellectual resolutions to the conflicts of religious love, but, rather, dramatic scenarios expressing the agonies of separation.<sup>17</sup>

### *From Absence to “Sweet” Presence*

But Deśika does not leave us potentially wounded and pining forever. He seems to answer the girl’s wound of love-in-absence with unequivocal theological confidence. After the above “girl” verse we meet in verse 4 with an elaborate “enjoyment” (*anubhava*) of the Lord’s “essential nature” (*svarūpa*). Here is our *puṟam* king (*aracaṇ*), the transcendental Lord of awesome majesty who rules his subjects with “grace” and “mercy” (*aruḷ*); the Lord in whom all the Pāñcarātric forms of deity are concentrated: from the supernal form of Vāsudeva (*para*) to the four *vyūhas*, the *vibhāvas* like Rāma, Krishna, and the other *avatāras*; the indweller (*harda*) and the icon in the temple (*arcā*, the “fine sweet”

form of God). From wounded "absence" we move to a dazzling cosmic, mythic, iconic, and interior "presence."

The description emphasizes Devanāyaka, the "Lord who is True to His Servants," as having, like Varadarāja, all the forms and cosmic powers of Lord Vishnu: he is the only one not destroyed when the world is destroyed "like a drop of water which swells and bursts in the rain";<sup>18</sup> he is the "essence (*poru!*) of the precious Veda," a good lamp burning with the clean pure light of the moon, a shoreless sea of nectar, and, as we have already noted, the "ornament for the goddess who adorns him";<sup>19</sup> Devanāyaka here is "infinite accessibility (*cīlam*: Skt: *śīlam*) joined with a mass of auspicious qualities" that glitter "like jewels in the waters of the Milk Ocean"; a king who turns his mind from the faults of his servants.<sup>20</sup> He is the exalted one who "mingled" (*kalantaṇai*) his own self with "us" "here" in "great Ahīndra town," spanning the big and the little.

And then, after this hint at an erotic motif in the image of "mingling,"<sup>21</sup> and a depiction of the shining body of Devanāyaka adorned with all the *tautvas* (theological attributes or "reals") in the forms of his weapons and ornaments, glittering "like a multicolored gem," there follows a litany of the Pāñcarātra forms of Vishnu. We leap, in a dizzying progress, from "inscrutable" god in the sky and the four *vyūhas* (Tamil: *urukka!*) and twelve names,<sup>22</sup> to the *vibhāva* forms of the Fish, the Tortoise, the Boar and Man-Lion; the Dwarf who spanned the heavens, the sage with the axe, Paraśurāma; Rāma of Ayodhyā; Kaṇṇaṇ of Dwaraka (Krishna), who "eased earth's burden," and the future Kalki who will put an end to the age. And more: this same Lord, who has taken on the shapes of so many cosmic and earthly bodies, has come *here*, to "this place where the bliss of heaven is found" by his "good servants" (the *arcāvatāra* form).<sup>23</sup> Finally, we come to the Lord, along with goddess Tiru or Śrī, as "indweller" (*harda* or *antaryāmin*)—"the one life-breath (*ōr uyir*) of all creation."<sup>24</sup> This is a deity "who delights in sustaining all emerging life." He stands "hidden in all things," though his many forms are "openly declared" by the "pure Veda" (*tūmaṇaiyē*).

Thus ends a long, involved theological exposition, seemingly along the lines of Varada's praises we have studied earlier, and seemingly a far cry from the mood of the previous verse evoking the young girl about to be stung by Kāma's arrow of love. This is a verse that exudes theological confidence and intellectual certainty. It is followed by a short, concise *veṇṇpā* verse that summarizes the affirmative approach of verse 4:

Filled with perfect knowledge  
which gives unshakable confidence  
in the essence  
of the pure Veda

we have become the slaves  
of Nārāyaṇa alone—

he who lives in the town of the serpent king  
where Vedas  
are chanted by their keeper,  
Lotus-Born  
Brahmā!

Deśika seems to give an answer to the girl's "sorrow": "pure knowledge" (*ām aṇivu*) and "unshakable confidence" (*tuḷaṅkāṭ tuṇivu*) in what lies at the "core" (*uḷḷam*) of the pure Veda—even the evocation of the authority of the Veda itself—belies any worries over divine absence. Everything is in place here; what seems, on the one hand, to be precarious and paradoxical is theologically resolved. We have in place here what Hardy has referred to as "secondary structures" between the self and the Lord, filling the emotional gap between the "I" and "God" we see expressed in the girl poem.<sup>25</sup> This is not, strictly speaking, "emotional" but "intellectual" bhakti.<sup>26</sup> There is "emotion" in this stanza; there is even a hint of the erotic, subtly alluded to by choice of words. I have already stressed the fact that Deśika's experience of Devanāyaka is more charged with intimacy than his experience of Varada. Unlike Varada, this god "mingles" with us—*kalantana* is a word that combines theological accessibility with sexual intimacy. Deśika often speaks of Devanāyaka using variations on the word *iṇṇam*, "sweetness." He is sweet bliss, he offers the "perfect sweetness" of heaven, a word that also connotes sexual intimacy. There is eros here, with tender, sensual touches, a kind of "emotionalism" in the general (non-Hardy) sense of the term, but it is the emotionalism associated with union, the affective twin of Deśika's confident intellectual structures of presence.

Yet this is not the end of the story, nor the resolution of the *kōvai* drama of love.

### *Between the Hymns: Two More Akam Verses*

Deśika returns, more directly, in the next verse (number 6) and in verse 9 to the particular emotional worlds of Tamil *akam* poetry, and to the themes of *viraha-bhakti* in a way unique among the Ācāryas. Here we meet two more young women (*peṇ*)—a concerned friend and the heroine—and (implicitly) two older women—a foster mother/confidante and a mother. Let me first quote each verse, commenting briefly on its context in the *prabandham*. Then, we need to look at each more closely for its themes and significance to the vision of the *prabandham* and to Deśika's work as a whole.

In verse 6 Deśika seems to recognize the emotional reality of separation as vividly as did Nammālvār, in spite of the cosmic and ritual confidence of the earlier verses. The *prabandham* as a whole, like Nammālvār's *tirumōḷis*, oscillates, embodying in literary form the tensions of divine presence and absence. Devanāyaka is not only a focus of intimate love (*aṇṇu*) and "sweet mingling" but also of erotic tension.

Rāmatēcikācāryar's epigraph for verse 6 of the *kōvai* reads just like those in the classical anthologies. This time, however, there is more direct evidence in the poem itself of a Tamil subtext. The commentator identifies two characters familiar to any reader of classical or Ālvār Tamil: the heroine, stricken with love (the *talaiṇi*), and the heroine's concerned friend (the *tōḷi*, mentioned earlier). We have dropped the Vedas (for the moment) and have entered the household realm of *akam*.

Rāmatēcikācāryar supplies the title-epigraph in the style of the classical anthologies: "What the girlfriend said, feeling sorrow [or concern], seeing the condition of the heroine": I include the epigraph, following the convention of contemporary translations from the classical anthologies.<sup>27</sup> This signals for the English reader verse's distinctive shift in "literary voice":

*The concerned friend speaks, seeing the condition of the heroine:*

Sighing, she quivers with desire  
then shrinks with  
shame; damp with sweat,  
hair standing on end,  
her eyes fill with tears—

she is a wild peacock of the hills  
crying its desire  
in love

when she sees the dark cloud come to rest  
over the town of the serpent king,  
raining sweet mercy  
on all its people.

What shall we say to them  
when they see this?

Again we are thrust into a paradoxical experience of union and longing, of divine presence and the experience/anticipation of separation. Back to *akam*. But before we meet our next three women, we join again two hymns of praise.

Next come another series of consoling theological verses reminiscent of the majestic cadences of the early Tamil hymns to Tirumāl or the *Bhagavad Gītā*. Verse 7 is a tender litany of phrases addressing the Lord in the second person: "in the granting of knowledge, you are knowledge itself"; "in shining light, you are illumination"; "in the delight of cool shelter, you are Mother; and in the preserving of all created things, you are Father," and so on, ending with the unitary insight that "when I have an indweller (*eṇṇuḷ araitalin*), you are me (*yāṇum nīyē*)." Deśika concludes that "only the Veda, O True Lord, knows your essential being (*iyaḷpu*),"—an apotheosis of cosmic intimacy, an "I-You" sense of intimate love.<sup>28</sup>

It is after a confident praise of the sacred place in verse 8, of "our dark god" come "here to this place," that we meet our final trio of *akam* women. The ninth stanza—voiced in the first person plural—evokes the bewilderment, fascination, and confusion (*mayal* or *mayakkam*)<sup>29</sup> of the stricken girl's "nurse" or "foster mother" (*cevilittāy*). She is speaking to the girl's mother after she has witnessed the recurrent illness and flamboyant behavior of her charge. Such personae and situations, common in *akam* poetry, are, again, noted by the commentator:

*The foster mother speaks to her mother:*

We are utterly confused by our girl  
slender as a creeper,  
her long eyebrows  
curved like bows,

the very image of god's Red Lady  
sitting in the Lotus.

She stands there, hungry  
 for mercy; she  
 hears with wonder  
 of his dwelling  
 in the town of the serpent king—  
 our god,  
 the only cure for the sickness  
 of bad karma,  
 one with the holy hill!

*Girls in Love with the Monsoon*

We need to spend some time studying these stanzas to best catch their significance in Deśika's Tamil poetry.

Deśika's nuanced image in verse 6 of "the wild peacock of the hills in love [or: shrieking in love]" (*kātal puṇamayil*), well evokes the mountainous classical landscape (*tiṇai*) of lovers' union whose totem bird is the peacock.<sup>30</sup> It is a vivid image of *viraha-bhakti*, the paradoxical emotional experience of the god's "absent presence," of simultaneous union and separation expressed in the language of human love. In this way, Vishnu, despite his accessibility, preserves his sublime otherness. He comes to us, unites with us, but then goes. Though he is in love with us, he is ultimately beyond our power of summons.

In verse 9 we have a picture of passionate longing well-known to Ālvār tradition: the heroine's "hungry listening" to tales of the Lord's exploits in Tiruvahīndrapuram is reminiscent of the stories of the female Ālvār Āṇṭāl listening with growing rapture to descriptions of the beauty of the temple icon's "hair, mouth, and eyes" in the Tenkalai *maṇṇipravāḷa* biography.<sup>31</sup>

We find here Deśika the fourteenth-century Ācārya deeply in touch with the "emotional bhakti" of Ālvār saint-poets, especially Nammālvār—affirming continuity and not rupture in the South Indian Vaiṣṇava tradition. The "poetic content" of the Ālvārs, to again allude to Hardy's work, is far from "lost" in the poems of this particular Śrīvaiṣṇava Ācārya.<sup>32</sup>

Also notable here is the way the mixing of genders (the male poet as female in love) is further alluded to in Deśika's implicit comparison of the male peacock crying for its beloved to the girl in the poem.<sup>33</sup> The image of the dark cloud (*kārk koṇṭalai*) alludes to the monsoon clouds of the classical season of lovemaking in Indian literature and also the dark color of the icon of Vishnu in the temple. As in the poems to Varadarāja, the poet experiences God and landscape as metonymies (the Lord is "one with the holy hill"),<sup>34</sup> though here, as we will see, the shrine hill and its environs are highly eroticized.

Along with the lover's landscape and the characters that speak the classical language of love, these stanzas allude to another theme common in ancient Tamil and in Ālvār poetry: that of spiritual sickness, possession, and "frenzy" (*veṇi*). One of the earliest bhakti poems in Tamil, the *Tirumurukāṇṇuppaṭai*, "A Guide to Lord Murugaṇ," depicts the wild dance of a possessed shaman surrounded by drinking and dancing men and women. As Ramanujan has observed, the bhakti poets, particularly Nam-

mālvār, keep the ancient sense of devotion to God as ecstatic possession and divine "takeover," but shift its focus from the male shaman with his "bevy" of swaying girls to the girl devotee herself.<sup>35</sup>

In the Ālvārs, the conceit, then, has to do with a young girl (i.e., the bhakta or "devotee"), who, though she has hardly begun to speak, trembles in a frenzy, becomes distracted, and begins to chant scripture or epithets of the god. Her mother, foster mother, or older friend, bewildered, is then made to question the source of the girl's "illness." Has a demon or a god possessed her? Is she simply crazy? Does she need an exorcist, or is she just mad with love and in need of a husband? *What will we say*—the friends, foster mothers, and mothers ask themselves—to those who see her? *How will we explain our girl*—either to innocent worldlings or learned scholars? Often beneath all the protestations is the sense of a possible ruse: the girl wants her relatives to think she is possessed by a demon, so they will take her up to the temple to the exorcist, where she will see the real object of her love—God himself. The other subtext is that her ecstasies signal her having already been taken over, "devoured" by her god.<sup>36</sup>

Deśika's stanzas—written over three centuries later—hint at many of these indigenous Tamil motifs, further affirming the argument for his continuity with the saint-poets.

Here is one example from Nammālvār (in Ramanujan's translation) that matches Deśika's *mise en scène*:

My little girl says,  
 "I've no relatives here  
 and everyone here is my relative."  
 "I'm the one who makes relatives relate,"  
 she says.  
 "I also end relations,  
 and to those related to me  
 I become all relations,"  
 she says.  
 Can it be the lord of illusions  
 beyond all relations  
 has come and taken her over?  
 How can I tell you,  
 my kinsmen,  
 what she means?<sup>37</sup>

Ramanujan summarizes the complex situation underlying Nammālvār's poem:

A mother's bewilderment frames and questions the experience: does the daughter speak as a god? is she merely crazy? has the god possessed her, and have the two become one? has she taken on his powers?

God-lover, beloved, watching mother, and sceptical worldlings coexist and interact within the poem: the poet in his many parts can speak at once of the girl's craziness, the lovers' oneness, as well as of the wonderment and doubt at such oneness. They also represent different stages of a bhakti career. One does not need to allegorize the poem to see that it is at once a philosophic and a love poem.<sup>38</sup>

Many of these “narrative” elements are also implied in Deśika’s stanzas to Devanāyaka in the *akam* mode, with the possible exception of a momentary radical “oneness” implied in Nammālvār’s girl speaking epithets with the Lord’s “I.” Both Deśika and Nammālvār tell of extremes in the life of the devotee/girl-in-love witnessed from outside by a sympathetic outsider: a continual dialectic of ecstatic possession and the sorrows of separation.

In the end, Deśika’s and Nammālvār’s immediate intertextual referent in these poems is not to varieties of possession per se, or even to the purely literary world of the *akam* girl, but to the devotee’s experience of the icon in the shrine: God’s beautiful body (Vishnu’s *tirumēṇi*) as an object of love.<sup>39</sup>

### *Girls in Love with the Icon*

The icon, the eminently accessible *arcāvatāra* in the sanctum that concentrates in its narrow compass all God’s forms and powers, is in Deśika’s hymns, as it is in Nammālvār’s, the signified of all signifiers.<sup>40</sup> The girl’s horripilation and ecstasy, her distracted fascination that utterly bewilders her foster mother, is in Deśika’s poem a mirror image of the devotee’s ecstasy in front of the temple icon (we have already mentioned how the “dark cloud” alludes to the icon’s dark color). As Deśika says in the tenth and last verse of the *kōvai*, it is from this dark body that the “forms of the world appear, like lightning [from a dark rain cloud]”<sup>41</sup>

In another stanza by Nammālvār, the girl is bewildered, shaken and confused (the poet exploits the rich associations of the verbs *malan̄ku* and *kalan̄ku*), even while she “stands” worshipping the temple icon. Deśika’s girl, as we have seen, stands in agitation and confusion, suffering pangs of separation before the awesome presence of Vishnu-Devanāyaka as a dark cloud settling over Medicine Hill, a metonymy for the image in the temple. In Nammālvār this experience overtakes the devotee in the center of the sanctum, and in the act of worship (*pūjā*) itself:

“Conqueror of Laṅkā!” she cries;

“You raised”—she cries—

“the mighty eagle banner!”

shaking with hot sighs, her heart melts

in confusion;

her eyes fill with big tears:

bewildered, she stands

worshipping you,

her two hands

joined in prayer.<sup>42</sup>

In this last example from Nammālvār, we can see elements at play in both of Deśika’s *akam* stanzas examined earlier.

*Mummaṇikkōvai* “ends” (prematurely) with an image of radical mercy (*aru!*) and divine tender love (*aṇḇu*): the rescue of the distressed elephant-king devotee Gajendra from the jaws of a crocodile, one of the most popular stories in South Indian bhakti.<sup>43</sup> In

spite of its fragmentary status, this *prabandham* is remarkably comprehensive in the-matic structure. The Lord responds to Gajendra's cry for help, and one imagines Deśika believing in the power of his own prayer of surrender (*prapatti*). Has the sickness of separation been cured? Has the Lord come for good? Or are we simply at one joyful peak experience of an endless process? Deśika the Ācārya will affirm the cure for an obedient Śrīvaiṣṇava; but Deśika the poet, for those few who are closest to this passionate god, will trace a passionate, sometimes painful, journey from union to separation to union again.

### God's Beautiful Body and the Eros of Place

It remains for us to explore another cluster of themes in Deśika's Tamil poems to Devanākaya, this time with the help of the *Navamaṇimālai*.<sup>44</sup>

Like Varada in the "Splendor," Devanāyaka in the Tamil poems is identified with a specific icon-body in a specific sacred place and landscape. In the *Navamaṇimālai* he is described as the "lustrous beauty who dwells in Serpent Town, rich in groves and encircled by clouds."<sup>45</sup> The sensual richness of the place matches that of the god who lives there. Hardy places this genre of praise in the ancient Tamil bardic tradition. "It seems," he observes, "that the poets saw in the natural beauty of the temple and its surroundings a source of poetic inspiration with which they could 'flatter' the god, just as in old *caṅkam* poetry *āṇṇuppaṭai* ["guide"] poems flatter the patron by describing his country."<sup>46</sup> Such attention and attachment to place is legion in the works of the Ālvārs (it is systematically developed in Tirumaṅkaiālvār), and is, as we have already seen, an important element in Deśika's poetics.

Deśika's Tamil poems repeat a common pattern: we move, in a telescoping fashion, from the transcendental worlds of heaven and of mythic exploits, to the history of God's presence in the shrine landscape (the stories of the *sthalapurāṇa*), to the icon in the dark temple sanctum and, in some poems, the heart of the devotee.<sup>47</sup> That great cosmic Lord of beginnings who with one step spanned all the heavens, the god of the old stories, the stories of primordial battles, horrible demons, cosmic destruction and transformation, lives *here*, says Deśika in verse 8 of the *kōvai*. The foot that once (*anṇu*) was washed in the water-pot of Mount Meru, the gigantic cosmic mountain in the middle of cosmic space, stands *here*, can be touched and worshiped *here*, in this simple country shrine:

Meru, the golden mountain  
 became the perfect water-pot to wash the foot  
 of Nārāyaṇa  
 raised that very day  
 from this very place  
 to highest  
 heaven:  
 our dark god the color of the sea,  
 the cause of all things



stands here:  
 descending, he came to Tiruvahīndrapuram,  
 the town of the serpent king,  
 he who is desired  
 even by  
 the Vedas!

Tiruvahīndrapuram is named after the “Holy King of Serpents” (*Tiruvahindra*; Skt: *Ādiśeṣa*), who is said to have established a well there with magical healing waters. This serpent well (*Śeṣatīrtham*) is still seen (and worshiped) today in the southeastern corner of the temple’s inner courtyard. The wellhead is capped with a vermilion-encrusted stone image of the serpent replete with a graceful spreading hood. Devotees line up before the well and wait for their turn to have *darśana* of the image and to be anointed by a temple priest with its healing waters. For each worshiper the priest dips a long rope (an interesting metonymy for the serpent) into the green, viscous depths of the well and flicks it over his or her bowed head. And the well is not the only sacred spot connected with healing. There is also the *Auṣadhātri* (“Wild Herb” or “Medicine”) Hill that rises steeply just beyond the outermost entrance to Devanāyaka temple. We have already seen in verse 9 of the *kōvai* how this “medicine” hill is “one” with the Lord who is the “only cure (*oṇṇu maruntu*) for the sickness of bad karma.” Devanāyaka, the “Lord of Gods” himself is “medicine,” a healing herb (*oṣadham*). In *Navamañimālai*, verse two, he is said to have become “this good hill that like medicine destroys the disease of karmas” (*nalium viṇaikaḷ cekum maruntiṇ nalam uṟuinta veruṇai*).<sup>48</sup>

It is on this hill, with its scrawny wish-granting tree and shrine to Lord Hayagrīva, that the young Deśika is said to have performed penances and received his visions of Hayagrīva and Garuḍa.<sup>49</sup> It is also the place where he is said to have lived a simple, pious life for thirty years. In his ancillary shrine (*sannidhi*) at Devanāyaka temple, which sports its own gold-plated *dvajastambha* or royal “flagpole,” there is a lovely bronze icon of Deśika that the local Vaṭakalai brahmans say was cast by the Ācārya himself.<sup>50</sup>

Yet motifs of healing powers and the paradisaical visions of sacred landscapes charged with erotic energy are only ancillary to a theme that dominates both sets of verses to Devanāyaka: God here is a lover, the handsome Love God Kāma himself, who takes on a lover’s body for his beloved devotees. His salvific power is embodied in his beautiful form.

As we have already seen, Varadarāja appears to Brahmā as a lovely icon that he circumambulates with awe and reverence. Devanāyaka’s body is no less sublime, though the devotional accent is different. Devanāyaka, to use the grand epithet originally given to the god by Tirumaṅkaiyālvār, is *aṭiyavarkku meyyanē*, the “Lord who is truth,” and even more, the Lord who is a “body for his servants.”<sup>51</sup> This is a sublime god from whose body, “dark as a storm-cloud,” the very shapes of the world emerge “like lightning.”<sup>52</sup> But however awesome and otherworldly this form of Vishnu may be, he always takes on, for his special devotees, an erotic, even physical reality. His icons, in the religious imagination of the poet, are—to use David Freedberg’s phrase—“living images.”<sup>53</sup> They arouse us and entice us, and, as it were, come down from their sanctum pedestals to dance with us, to touch us and make love to us in our devotional ecstasies. The dark

monsoon cloud fecund with rain, a trope throughout these Tamil poems for the dark icon in the sanctum and the descent of Vishnu from heaven to the earthly hilltop, is also a trope for the coming of the season of lovemaking. As we will see—again, through the eyes of a "girl"—Devanāyaka is not content to have us merely circumambulate him, but he invites us to play with him in the sea.

It is time now for us to turn to the *Navamaṇimālai*, a *prabandham* permeated with the vivid sensual, even physical, presence of the body of Vishnu.

## A Garland of Nine Jewels for the Lovely Body of God

### *Flower Feet, Then and Now*

The "Garland of Nine Jewels" opens with a dazzling panegyric on one of the most important body parts of the Lord: his "flower feet" that spanned the compass-points, measuring the worlds, touching the forehead of Brahmā; that spewed the river Gaṅgā, who then got herself tangled in Śiva's matted hair; that danced on the serpent's hood and crushed the demon Śakaṭam into a fine powder. But alongside such mythic images of supernal power are those that hint at the lover-God: these feet are inseparably joined to Lakṣmī's "red hands," redolent with fresh *tulsī*; they glitter with jeweled anklets, "ravishing the hearts of those lovers who know no other beloved."<sup>54</sup> There is also an allusion to the story of Ahalyā, the sage's wife who is freed from stone by the graceful touch of the Lord's foot when he was Rāma: an act that speaks not only of the god's power but his association with fertility.<sup>55</sup> In verse two, we have a vigorous celebration of the many forms of Vishnu, from his ten *avatāras* (*daśāvatārāḥ*), the "descents" or "incarnations"—forms dear to the Devanāyaka poems—to his embodiment as the Medicine Herb Hill itself. In verse 3, more mythic forms, though the focus here is even more on the loveliness and grace of his heroic "bodies," from the Trickster, who taught demons, to Krishna Govardhana to handsome Rāma with his thirsty arrows.

Here we have another glimpse at bhakti transformations of *puṭam* heroics, common enough in Ālvār poetry. It is in verse four that we rejoin, in a perhaps subtle way, through the evocation of the experience of a very unique "ālvār," Āṇṭāl Ālvār, the feminine world of *akam*.

### *Bathing with God: Deśika and Āṇṭāl Ālvār*

The fourth verse of the "Garland of Nine Jewels" alludes to the Tamil custom of bathing in the sea with the festival icon (*utsava mūrti*) of Vishnu in the month of Māci, a common practice to this day in Tamil Nadu. This rite is a religious transformation of an ancient *caṅkam* period practice of young girls bathing in the sea in the months of Tai and Māci in the hopes of obtaining husbands. Its devotional roots go back to the poems of Āṇṭāl, who gave the secular fertility rites "a new Kṛṣṇa motivation."<sup>56</sup> In the poetics of religious devotion, God becomes the desired object of the summer oblations, and the devotees are identified with the hopeful young girls. It must also be noted that the image of "bathing" itself (*nirāṭal*), in classical and later Tamil literature, has erotic connotations, being a euphemism for sexual intercourse.<sup>57</sup>

The erotic atmosphere of Deśika's verse, with the sensual detail of Lakṣmī's "fragrant hair," and where the "virile god" (*maṇ matan āṛ*) is compared by way of a pun, to Kāma the Love God (*Maṇmatanār*), follows the general mood of Āṇṭal's poems:

Devanāyaka,  
of matchless radiance,  
  
married  
to the great Lotus Lady  
of fragrant  
hair—  
  
he comes,  
in delight to cool groves  
in the sand,  
  
after bathing in the sea  
in the month of Māci—  
  
this great virile  
God of Love  
  
riding his Bird!

In this verse the icon comes to life. One can see, even smell, the salt air and the cool groves in the sand. The magical, unearthly object of devotion, the bronze processional image made of "ethereal matter" (*śuddha sattva*), descends to earth, becoming a Tamil lover in the poet's imagination. There is, to use a phrase David Freedberg uses to describe affective visions of images in Western Christian mystical piety, "a fusion of image and prototype."<sup>58</sup> In a way analogous to images of Christ, saints, or the Virgin in western medieval Christian mystics,<sup>59</sup> God's "image" here becomes a beautiful, sensual, animated body; it takes on a radical presence that the Śrīvaiṣṇava commentators describe with the Tamil verb coinage *eḷuntaruḷal*. This word evokes at once, like so many of the images in these poems, a manifold divine embodiment and a certain physicality: a god "gracefully" present in a ritually consecrated icon, and the concrete human presence of a great sage or king before his followers or servants. This is how God "appears," in all senses of the word.

Deśika's god is an aesthetic god; a god who appears as "beauty" (*aḷaku*), *beauty that saves*. As Deśika says in verse 6 of the "Garland," those "who do not forget" the "beauty" of that body "will not be born again."<sup>60</sup>

### *Beauty That Saves: Love and Surrender*

Along with many vivid modes of divine embodiment, the "Garland" dwells much on the saving power of Devanāyaka and the pleading of the poet. Only this creator who swallowed and vomited out every created thing in the universe; who holds immensity within him, though he appears before us in an icon; only this god who as Krishna "kicked the demon Śakaṭa," who killed King Kāṃsa, the mad elephant, the wrestlers,

and "deceitful Pūtanā"; and who served as a messenger between armies during time of war, will rescue us from death, from the obscene servants of Yama, the god of the dead; only this passionate god will save us from our own little passions, worldly passions that burn us like fire (*poruḷum aḷalum*).

These are desperate, emotional images. The poet appears naked in his surrender. A litany of prayers is woven through this poem, prayers for protection, along with appeals of formal ritual surrender (*aṭaikkalam*; Sanskrit: *prapatti*):

My arrogance mixed with passion,  
 this fire,  
 takes root, and spreads,  
 heaping  
 contrary knowledge  
 upon  
 ignorance  
 joined to my own many  
 faults:

when these vanish,  
 each in their own proper  
 way,

what else need I desire?

O Devanāyaka,

I have no peace of mind:  
 graciously  
 accept  
 my resolute surrender

by your mercy and grace  
 that will not  
 see me  
 suffer!

Surrender (*aṭaikkalam*; *prapatti*), mercy and grace (*aruḷ*), and devotional vision (*bhakti bhāvanā*) take passionate, intimate forms in this *prabandham*. Ultimately, for this poet, only this god who is beauty (*aḷaku*), who so graciously inhabits a body for us, his servants (*aṭiyavarkku meyyaṇē*), and condescends to live in our shrine, our town, is a god who can hear us; a god who, even more, perhaps longs to hear us, to hear our prayers, as he heard the cries of Gajendra, "Discus in his hand."<sup>61</sup> In Devanāyaka, the aesthetic and religious visions of Deśika reach a remarkable consonance and coherence.

The following two verses of the "Garland" will be the last I treat of here. I quote them again by way of summary. They conform roughly to the telescoping pattern of visionary description referred to earlier, one that moves from the great myths to the icon—the beautiful body of God described with images taken from the poetry of the Ālvārs, deep black *aṇṇa* and the *kayā* blossom—the icon that abides in "our town"

and “stands before us” (*nil; niṇṇa*) here in the shrine; to beloved landscapes; and finally to the vulnerable, needy person of the devotee in the throes of death. The great scholastic philosopher and logician writes here with an intimacy of expression that rivals Āṇṇāḷ’s passionate lyrics to Krishna:

You stand here,  
 O Lord who long ago became the simple cowherd boy  
 and king, the Protector  
 who eased Earth’s burden when you killed  
 King Kaṁsa,  
 dreaded by gods,  
 and the mad elephant, the wrestlers,  
 swift proud Śakaṭam  
 and deceitful  
 Pūtanā.

O Lord of Truth to your servants,  
 your lovely body  
 is dark as lamp-black  
 as the deep blue  
*kāyā* blossom.<sup>62</sup>

O munificent king who showers grace  
 like torrents  
 from a monsoon cloud  
 over Ayintai town,  
 if we do not forget the beauty  
 of your body,  
 we will not be born  
 again!

... Your holy body is dark  
 as the blue *neytal* lily;  
 as sapphire, a great  
 rain cloud;  
 a peacock’s neck,  
 the wide sea,  
*kohl* for the eyes.

I took refuge in you. I became the slave  
 of the Lord  
 of celestials,

Lord, body of Truth  
 to his servants—

You protected the Elephant,  
 Discus in your hand!

You live in the great town  
of the king of serpents!  
O god, have mercy on me!  
Say: "Do not fear!"  
Come to me,  
on the day of my death,  
so the servants of Yama,  
God of the Dead,  
do not drag  
me away!<sup>63</sup>

Though Rāmatēcīkācāryar reminds us that the "I" of this last verse is most likely a dramatic one, that is, the voice of the repentant demon crow and not necessarily the personal "I" of Deśika the author,<sup>64</sup> the verse has an existential immediacy and power. Though we are certainly dealing here with a highly refined, conventional art, there is undoubtedly emotion, and even—especially in Deśika's "girl poems" to Devanāyaka—more than a hint of "emotional bhakti," a mysticism of longing and separation.<sup>65</sup>

### Concluding Reflections

#### *Tradition and Individual Talent*

These readings of Deśika's Tamil "shrine poems" to Devanāyaka clearly show that the Kāñcī Ācārya's poetic work represents a partial continuation of Ālvār forms and sensibilities within the structures of what later becomes the Śrīvaiṣṇava *sampradāya*.<sup>66</sup>

These poems reveal not only a singular awareness of the vernacular religious tradition—its particular vocabulary and semantic registers—but a mastery of a range of voices within the Tamil language. Deśika's Tamil shows a remarkable internal diversity, creativity, and depth of expression. These poems are far more than occasional pieces or mere imitations of the masters, but are distinctive contributions in their own right to the history of Tamil poetry after 1300. No history of devotional literature in South India is complete without a thorough study of these distinctive Tamil devotional poems.

#### *Deśika's Tamil and Beyond*

Yet to understand the full range of Deśika's devotional poetics we must go beyond our study of his Tamil texts. For Deśika—unlike for the Ālvārs and their "sweet Tamil"—devotion has other tongues. As we will see, Deśika is as "Sanskrit" as he is "Tamil" with an excursion into Māhārāṣṭrī Prākṛit for good measure. By working in these three languages, he constructs what is for his time and place a unique South Indian synthesis of literary and religious art.

This Śrīvaiṣṇava Ācārya fits within a loosely defined tradition—a cosmopolitan, intellectualist historical stream that includes many figures from the major religious communities of his age and after, such as the Śrī Laṅkan poet, philosopher, and "supreme

master of six languages" (*sadbhāṣa parameśvara*), Toṭagamuvē Śrī Rāhula.<sup>67</sup> Like Deśika, Śrī Rāhula adapted secular literary forms of his mother-tongue, Siṅhala, to deal with religious subjects, which included verses in the erotic mode. And in ways analogous to the Śrī Laṅkā master, Deśika's "complex religious profile" can be said to be a "micro-cosm" of the "total field of religion" in his time.<sup>68</sup> This is precisely what was meant by Deśika's epithet *sarvatantrasvatantra* ("master of all the arts and sciences"), a title recognized and celebrated by those within and those outside the Śrīvaiṣṇava community. An interesting difference between the Buddhist court poet and the Śrīvaiṣṇava Ācārya has to do with their alliances with kings. Whereas Śrī Rāhula, like the Teṅkalai Ācāryas of the fifteenth century and after, developed strong ties with both the secular and religious authorities of his age (he was a member of a royal family), Deśika—if we have read his stories aright—remains an ambivalent, transitional figure. This difference, however, has more to do with the era than with individual sensibility.<sup>69</sup>

While Deśika is but one of a small but significant elite of South Asian philosopher-poets, his work remains a distinctive example of this elite cosmopolitan stream within Śrīvaiṣṇavism. Deśika's use of language—his combination of Sanskrit and Prākṛit with their competing "cosmopolitan vernacular," Tamil, and skill in a variety of literary and religious genres—sets him apart from his Śrīvaiṣṇava contemporaries, as well as from the earlier Ālvārs.

In the last verse of the "Garland"—quoted at the very beginning of this chapter and referred to throughout this book—we read about Deśika's fateful meeting near the banks of the Peṇṇai. We hear there of the poet's charge to write praises of Devanāyaka "in his own words," and of how he combined praises in "lovely," "fertile" Tamil with those in "heart-captivating Prākṛit" and in "old tongue" Sanskrit. We hear of the genesis of some of the stanzas we have studied in this chapter.

Next, in chapter 5, I will consider an example of Deśika's Sanskrit style by way of his *dhyāna-stotra* modeled after the Tamil poem of the Untouchable saint-poet Tirup-pāṇālvār. I will focus on a particular type of poetic writing in Tamil and in Sanskrit, the *pādādikeśānubhava* or "limb-by-limb" enjoyment of the "body" of God. This will reveal another facet of Deśika's devotional poetics, from the Sanskrit side, and show more concretely how his poetic voice compares with that of an Ālvār. Along with an analysis of these poems I will also take a close look at some commentarial texts, both on Deśika and by Deśika himself. I will give a sense of Deśika's *maṇipravāla* style by citing passages from his prose commentary on Tiruppāṇ's poem, his only extant full-length commentary on an Ālvār poem. And so we will build more layers—of genre and of language—into our study of Deśika's poetry and poetics in its South Indian tradition.

Then in Part III of this study (chapters 6 and 7), we will return to the "Elephant Hill" at Kāñcī and to the banks of the river Peṇṇai—to Deśika's Sanskrit *stotras* in praise of Varadarāja and his Sanskrit and Prākṛit praises of Lord Devanākaya.

## A God from Toe to Crown

In Love with the Body of Vishnu

*niṇṇuruninṇum miṇṇuruttiṭṭonrum*

The forms of the world appear—  
lightning  
from your dark body

—Vedāntadeśika

*Mummaṇikkōvai*, 10

*aṇcaṇamum kāyāvum aṇaiya mēṇi*  
*aṭiyavarkku meyyanē ayintai vāḷum*  
*maṇcu enavē aruḷpoḷium vaḷḷalē niṇ*  
*vaṭivaḷuku maṇavātār piṇavātārē*

O Lord of Truth to your servants  
your lovely body is dark  
like kohl  
like the deep blue *kāyā* blossom.

O munificent king  
who showers grace like torrents  
from a monsoon cloud  
over Serpent Town,

if we do not forget the beauty of your body  
we will not be born again!

—Vedāntadeśika

*Navamaṇimālai*, 6

### Introduction: From Praise to Parody to the Language of Visionary Joy

In this chapter I will focus on a distinctive genre of devotional poetry in the Śrīvaiṣṇava tradition, with an eye on many of the themes that have so far shaped my discussion of Deśika's Tamil *prabandhams*. I will continue to explore the uses of the erotic to speak about the relationship between the human and divine; the vivid "personality" of God's



miraculous cultic “icon body” (*arcāvatāra*) in the poetic imagination and visions of Deśika and the Ālvārs; divine beauty, salvation, and surrender; and the many ways a fourteenth-century philosopher, theologian, and poet responded to a body of venerated poems not only by writing commentaries but by writing poems of his own. This chapter will offer another glimpse of Deśika’s craft and polyglot poetics by comparing a poem he composed in Sanskrit in praise of Lord Raṅganātha of Śrīraṅgam to an Ālvār *prabandham* composed in honor of the same form of Vishnu.

I will also explore, as I analyze our primary texts, some striking examples of the interanimation of poetry and commentary (or more broadly put, of philosophy and literary art) in the Śrīvaiṣṇava tradition.

### *Human and Divine Bodies, One Step at a Time*

One of the most widespread, though little studied, descriptive devices in Indian literatures is the sequential description of a god or goddess, a hero or heroine, from foot to head or head to foot (*pādādikeśāḥ*, *āpādacūḍānubhavam* or *nakha-śikha*, literally “toenail to topknot” for Krishna *tribhaṅga*). The actual origin of such limb-by-limb descriptions is far from clear. One obvious textual and perhaps cultic source—alluded to by some poets—may well be the Vedic *Puruṣa sūkta* (Rg Veda 10. 90), though some of the earliest literary examples come from Pāli descriptions of the body of the Buddha in the *Lakkhaṇasuttāna* of the *Dīgha Nikāya* (c. 3 B.C.E.), inspired in part by ancient conventional accounts of the thirty-two auspicious marks of the “great” person (*mahāpuruṣa*). By the third century C.E., in the Buddhist *stotras* or “hymns” of Mātṛceta, we have fully developed examples of the adaptation of this form of sequential description to the body of the Buddha.<sup>1</sup> By the seventh century, the Chinese pilgrim I-tsing attests to the fact that two of Mātṛceta’s *stotras*, the *Caṭuḥśataka stotra* and the *Śatapañcaśatika stotra*, were widely chanted throughout “India.”<sup>2</sup>

In the Pāli *Therīgāthā* (lyrics with commentaries and attached biographical narratives collected in fifth-century Kāñcīpuram), such descriptions are used ironically to satirize a love poet’s erotic descriptions of a human female beloved. The verses of Bhikkhunī Ambapālī, a self-portrait of the nun-heroine from head to foot, are a parody of the erotic love tradition. They juxtapose conventional images of the young girl’s hair, “glossy and black as the down of a bee,” “a casket of perfumes,” her teeth “like the opening buds of the plantain,” her throat of “mother-of-pearl” and her arms “shining like twin pillars,” with the old woman’s body, “wrinkled and wasted” with years. The language of love is turned on its head and used in the service of a meditation on impermanence.<sup>3</sup> The irony is even more savage in the verses attributed to Bhikkhunī Subhā of the Mango Grove, where the young male lover’s hyperbolic praise of the beautiful nun’s eyes—compared to “gazelles,” “enshrined” in her face as in the “calyx of the lotus”—is answered by the nun tearing out her eye in contempt and handing it to the young man.<sup>4</sup> “Here then,” she says in disgust, “take your eye!” (*handā te cakkhum harassu*).<sup>5</sup>

Other early examples of this form directed not to human lovers, nuns, or holy men, but at actual temple icons, include Bāṇa’s *Caṇḍī Śataka* (c. seventh century C.E.), which contains a detailed foot-to-head description of the loveliness of the goddess Caṇḍī’s body, with a distinctive focus on the toenails; and a work Winternitz claims as contemporary with Bāṇa, Mūka’s *Pañca Śasti*, a praise in five hundred verses of the charming form of

the goddess Kamākṣī of Kāñcīpuram. Also by the seventh century there are analogous Buddhist and Jain Sanskrit *stotras* that describe in elaborate detail the bodies of Buddha or of the Jinas.<sup>6</sup>

In later centuries limb-by-limb descriptions become widespread in pan-Indian cosmopolitan Sanskrit literature (*kāvya*), as well as in various Prākritis and “cosmopolitan” vernaculars, such as Sri Lankan Buddhist *kāvya* literature in Siñhala—developed from Sanskrit models—beginning in the thirteenth century. The important thirteenth-century Siñhala *mahākāvya*, the *Kaṣṣiḥmaṇa*, contains, for instance, an elaborate foot-to-head description of the beauty of queen Prabhāvatī, the wife of the Buddha in his birth as King Kusa.<sup>7</sup> The *Pūjāvaliya*, another thirteenth-century Siñhala *kāvya*, contains long passages describing, limb by limb, the beautiful bodies of women, along with an emotionally charged description of the beautiful body of the Buddha as seen by his lovesick wife Yaśodharā upon his return to his father’s palace.<sup>8</sup> Such Buddhist Siñhala texts, the exquisite products of a second wave of vernacularization in Sri Lanka after the twelfth century, are imbued with a rich atmosphere of religious emotion that is deeply indebted to the aesthetic models of Sanskrit erotics.

Such descriptions also play an important role in Āgamic and tantric ritual texts such as the *Pāñcarātra*, where they form the basis of visualizations of a deity from foot to head. They also form part of iconometric texts for *śilpīns* (icon makers) shared by Hindus, Buddhists, and Jains from a very early period. According to south Asian art historian Gustav Roth, the iconometric lists drafted by craftsmen in texts such as the sixth-century *Citrakakṣaṇa*, begin from the crown of the head and proceed down to the foot, while early Hindu, Buddhist, and Jain religious texts, miming the attitude of the worshiper, move from foot to head.

Buddha worship started with the veneration of Bodhi trees, which, placed inside a railing, came to be regarded as *caityavṛkṣas*. They existed long before Buddha images were formed for the purpose of veneration. The worshipper of Bodhi trees naturally started from the base of the sacred tree raising the face with folded hands in devotion. When Buddha images came into being they were treated in the same way. The worship of divine beings generally starts with paying homage to the feet. The list which starts from the top-point of the head is the list drafted by craftsmen who usually start drawing human figures with the head and the upper portions of the body. This is the reason why all the texts dealing with the iconometry of figures begin with the head, as far as they have come to our knowledge.<sup>9</sup>

While this directional distinction will not always hold true in later religious traditions—we have already seen how Deśika at times chooses to describe a god from head to foot—it brings up an important issue in any study of such descriptive devices: that is, a history of such descriptions must take into account not only their literary genealogy, but their religious and cultic objectives as well: a theme to which we will return.

### Anubhava: *Enjoying the Body of a God in South India*

From the eighth through the fourteenth centuries in South India this trope is used in distinctive ways first by Tamil saint-poets (Ālvārs), and later by Śrīvaiṣṇava Ācāryas composing in Sanskrit and Tamil, to describe the male bodies of temple images (*vigraha*;

*mūrti*; *mēṇi*): the various standing, seated, and reclining images of the god Vishnu in a growing network of shrines that dot the landscape of Tamil Nadu. Śrīvaiṣṇava commentators call such foot-to-head or head-to-foot descriptions *anubhavas*: “experiences” or “enjoyments” of the body of the god. Sanskrit and Tamil *anubhavas* in Śrīvaiṣṇava literature are visionary pictures of the deity meant not only as a tool for systematic tantric-style visualizations (*dhyānāṇi*), but, as devotional visions, they are meant also to inspire emotion, an atmosphere of “divine passion,” a direct experience of amorous feeling through a refined erotic language inherited from Sanskrit *kāvya*.

Like the *wašfs* of the Hebrew *Song of Songs*<sup>10</sup> and dissembling metaphor-rich descriptions of the Beloved in ancient Arabic *qaṣida*,<sup>11</sup> the Śrīvaiṣṇava *anubhava* is a language of overflowing joy, and one of the most potent vehicles of love-language in the literature. In the rush of images, the concrete object of contemplation, the temple icon, expands before one’s eyes. The poets’ similes, metaphors, and double entendres serve at times to dissemble the original object of gazing—a jeweled belt, a toe, a thigh, earrings, crown, or navel—this, along with mythic and cultic associations from Purāṇic or Pāñcarātra liturgical texts, create a complex composite image of a vigorously Protean god.<sup>12</sup>

Yet in spite of their lyrical energies and dissembling metaphors, such descriptive texts are decidedly rooted in a “cultic” context. The saint-poet’s experience—to use Richard Davis’s phrase—his “devotional eye”—is shaped by sanctum icons, by their liturgical service and ritual honor (*pūjā*).<sup>13</sup> Even when Vishnu is seen to change form, to move about like a living being, or to be played with like a doll (as in the charming narrative of the Muslim princess who fell in love with the plundered temple image of Raṅganātha), the poets often simply oscillate in imaginative vision between the immobile standing or reclining stone *mulabera* and the bronze festival images (*utsava mūrtis*) that stand before them in the “literal” space of the temple sanctum or as booty in the palace storerooms of a Delhi Sultan. After all, as we have seen in the poetry of Deśika, Vishnu in this southern Tamil and Sanskrit poetry is the god who “stands” (the verb *ṇil* is most commonly used in the Tamil verses)—he “abides” (*niṇṇa*) in the temple and its environs, but most vividly “stands” there (*niṇṇa*) right in front of the adoring poet.

### Deśika’s Eye on the Body

Some of Vedāntadeśika’s finest lyrics include *anubhavas* of the most audacious and luxurious sort. As we have already seen with his description of Varadarāja, some of these go from head to foot, presupposing familiarity. We will read more head-to-foot enjoyments of Devanāyaka later in this study. But there is one very special Sanskrit *stotra* that, for good reason, describes a form of Vishnu, Raṅganātha at Śrīraṅgam, from the foot to the head. This is Deśika’s *Bhagavadhyānasopāna*, “The Ladder of Meditation on Bhagavān [The Lord].” Deśika’s poem and its *anubhava* of Raṅganātha’s body is modeled after one of the most famous of Ālvār Tamil compositions, the *Amalanātippirāṇ*, “Pure Primordial Lord,” by eighth-century Untouchable saint-poet Tiruppāṇālvār. This poem seems to have been as important to Deśika as it was to the early Ācāryas who compiled the *Dīvyaprabandham*, for the Kāñcī Ācārya not only composed his own Sanskrit homage to Tiruppāṇ, but composed a *maṇipravāḷa* commentary on the Tamil poem, called *Munivāhanapōkam*—which might be translated as “The Enjoyment of the Poet Who Carried the Sage on His Back”—the only extant commentary of Deśika on an Ālvār poem.<sup>14</sup>

Comparing these two poems—one in Tamil by an Ālvār, one in Sanskrit by Deśika—while we also keep an eye on Deśika’s prose commentary—will add more layers to the argument of this book on the hymns of Deśika “in their South Indian tradition.” It will reveal another facet of Deśika’s connection with the Ālvārs and creative appropriation of the bhakti poetics of a previous generation. Specifically, it will introduce us to our first Sanskrit poem by Deśika by way of an Ālvār poem that served as its model.

I will first discuss the remarkable descriptive praise of God’s body by the Untouchable Tamil saint, then move on to a treatment of Deśika’s Sanskrit “enjoyment” of God. I will also allude as I go along to the insightful and original *maṇipravāla* exegeses of these poems by Śrīvaiṣṇava sectarian commentators, including Deśika himself. For in this tradition, as we will see, to comment on a text is not so much to dissect it into minute doctrinal particulars, but rather to *reexperience* it. There are certainly many examples in the tradition where the commentators theologically or allegorically reduce the native richness of a poetic text.<sup>15</sup> But Śrīvaiṣṇava commentary can be, at certain moments, a kind of imaginative participation, a “spiritual enjoyment” (*anubhava*) equal in intensity of relish to the enjoyment of God in the root-text. We will certainly discover many such moments in Deśika’s own commentarial relish.

This is a rich field of study. Numerous forms of verbal “iconicity” are found in every genre of Indian literature—Hindu, Buddhist, Jain, Christian, and Muslim—from tantric ritual visualization texts, women’s wedding songs, songs and lyrics for children (including *piḷḷaitamil*), and even songs to “headless heros”; the versified template-texts of *śilpīns*, to the generalized iconic “epiphanies” of the sixteenth-century northern saint-poet Sūr Dās, beautifully studied by Kenneth Bryant and John Stratton Hawley.<sup>16</sup> But in the following south Indian Vaiṣṇava poems verbal icons and “iconicity” reach a veritable apotheosis of expression. Dennis Hudson has produced some remarkable readings of Ālvār poems that foreground their cultic context, showing how, in almost allegorical detail, they mirror personages and actions in Pāñcarātra rites of initiation or the consecration of kings.<sup>17</sup> While not ignoring the technical vocabulary of such ritual action behind the poems I study in this chapter, my work rather foregrounds, as does this book as a whole, the literary textures of such ritual poetry: the *poetry* of *pūjā*.

I will not only argue that these poems offer us some of the most vivid examples of the dynamic relationship between text and icon in Indian devotional literatures but will address issues of verbal iconicity and “visual poetics” in general, along with saying something about sacred poems in a “cultic context” of *pūjā*. Ultimately, I argue that these poems, in literally bodying forth the god, become themselves, in a peculiarly vivid way, “verbal icons” of icons.<sup>18</sup>

### “His Lovely Dark Body Fills My Heart!” A Poet’s Ecstasy Before the Icon

*kōlamāmaṇi yāramum muttuṭ tāmamum  
muṇivillatōṭ eḷiḷ  
nīla mēṇi aiyo nīṭai koṇṭatu eṇ neṇcinaiyē*

My God! his lovely dark body  
 of unfading beauty  
 strung with pearls  
 and big dazzling gems  
 fills my heart!

—Tiruppāñālvār  
*Amalaṇāṭipiraṇ*, 9

There are many versions of Tiruppāñālvār's story, told at different times and places by those with particular doctrinal and social nuances to add.<sup>19</sup> According to South Indian Vaiṣṇava tradition, the oldest account of the life of the Ālvār is the Sanskrit *Divyaśūricaritam* (eleventh–twelfth century c.e.). Two important later *vītae* are included in two different lives of the saints, both titled *Guruparamparāprabhāvam*, written respectively by Ācāryas of the Southern (Teṅkalai) and Northern (Vaṭakalai) subsects of the Śrīvaiṣṇava community around the thirteenth to fifteenth centuries. There also exist two other important sources, one from the fifteenth century (the *Ālvārkaḷ vaibhāvam*) and the other from the sixteenth century (the *Periyātinumūṭiyaṭaiivu*).<sup>20</sup> But the popular version I will recount here—important to any discussion of the Lord's icon body—is rather late: it does not appear in these early biographies.<sup>21</sup> Vasudha Narayanan conjectures that this version may not be more than 300 years old—but admits that its centrality in all modern accounts of the saint is highly significant.<sup>22</sup>

The story's basic outline runs as follows: Tiruppāñālvār was born into a caste of Untouchable singers (Pāṇars) in the village of Uṟaiyūr (in the modern district of Trichy) on the southern bank of the Kāvērī river, near the great temple of Śrīraṅkam.<sup>23</sup> He was an extraordinary boy who, as soon as he began to speak, took in his hands a *viṇā* and composed songs.<sup>24</sup> Being an ecstatic lover of Raṅganātha, the Lord of Śrīraṅkam,<sup>25</sup> he went every morning to the banks of the Kāvērī river across from the temple to sing the praises of the god on the other shore. Though his Untouchable status denied him access to the temple, even to the holy temple grounds, he was unstinting in his devotions on the river bank, and for eighty years poured out praises for the god in song. One day the senior temple priest, Lokasaraṅgamāmuni, happened to come to the Kāvērī's banks to fetch water for worship.<sup>26</sup> Absorbed in his ecstasies, the Untouchable bard did not see the brahmin approach, nor did he hear the command to move out of the way. Annoyed, the priest threw a stone at the singer, wounding him on the forehead. On his return to the shrine, the priest saw to his great amazement the image of Lord Raṅganātha bleeding from the head, in exactly the same place he had wounded the bard.<sup>27</sup> The prayers of the king and the rituals of his fellow brahmins did not stop the bleeding. Finally, the Lord of Raṅga himself came in a dream to the temple priest, telling him of the wound he shared with his devotee. He instructed the priest to fetch the bard from the far shore of the Kāvērī, and carry him on his own shoulders over to the temple and into the sanctum sanctorum. Finally the bard saw (*kaṇṭu*) and enjoyed (*anupavittu*) with his bare eyes the body of the god he had been praising his whole life from a distance. And more than saw—one text uses a vivid image, popular in later commentaries, that joins the metaphors of tasting, touching, and seeing: the saint enjoyed God as a child who seeks its mother's breast, and finding it, puts it into its mouth.<sup>28</sup> Then, facing the image, he sang the beauty of the god

one part at a time, humbly beginning with the feet, in what Vedāntadeśika would later call a spontaneous “outpouring of ecstatic enjoyment” (*anubhava parivākamāka*).<sup>29</sup> And thus we have in the ten stanzas of Tiruppāṇālvār’s *Amalaṇātipiraṇ* (“Pure Primordial Lord”) one of the most important descriptions of the beloved god in the Vaiṣṇava Tamil tradition, one that would have a considerable influence on later Śrīvaiṣṇava devotional poetry in both Sanskrit and Tamil.<sup>30</sup> I translate in full the Pāṇar’s poem:

*Amalaṇātipiraṇ*

I

Pure primordial lord,  
 radiant god who has made me a slave  
 of slaves; flawless  
 overlord of angels  
 who lives in Veṅkaṭam of fragrant groves;  
 sinless dweller  
 in righteous heaven—  
 our dear father,  
 here in Araṅkam of long high rampart walls:

It seems as if his lovely lotus feet  
 have come and entered  
 my eyes!

II

His heart filled with joy  
 when he spanned the three realms;  
 his tall thin crown grew taller  
 and grazed the worlds’ rim.

Descendant of Kakut<sup>31</sup>  
 whose cruel arrows ate night demons  
 crouched in ambush  
 that day—

our dear father of Araṅkam of fragrant groves:

Ah! my mind runs  
 to the red cloth  
 he wears on his waist!

III

He who reclines on the serpent couch  
 in Araṅkam  
 stood in the north on Veṅkaṭam hill  
 loud with monkeys  
 so the gods might see him:

The sweet core of my slave's heart  
 rests on his waist-cloth  
 the color of twilight—  
     on the shining navel,  
     creator of our creator, Brahmā,  
     above it.

## IV

That Lord the color of the sea  
     who, driving  
 the demon back,  
     let fly an arrow that shattered  
 the ten heads of the king  
     of Laṅkā—  
     that city girt  
     with high square ramparts:

He is the Lord of Araṅkam  
     where the big peacocks dance  
     and sweet fat bees  
     sing.

The waist-band around  
     his lovely belly  
     strolls in my mind!

## V

Cutting me loose from my burden  
     of old sins,  
 he made me his own—  
     it was after that  
 he entered me.

I don't know what long terrible penance  
     I've done  
 to deserve this:

the chest of the Lord of Araṅkam  
     with its long garland  
     of flowers  
     and lovely goddess

has captured this slave  
     of God!

## VI

He who quelled the grief of Lord Śiva  
     who wears on his forehead  
     a new moon's  
     white sliver

is our Lord who lives in the city of Araṅkam  
surrounded by groves,  
loud with dark-winged bees:

You see, his throat  
that swallowed all things—  
this precious earth  
and its pedestal of seven peaks,  
all of space  
and the celestial worlds—

it has saved me,  
his slave!

VII

He holds in his hands  
the spiral conch  
and fiery discus—

his body like a low broad hill—

our father  
whose long crown  
exudes *the fragrance of holy basil*—

our elusive lover  
seated on the serpent couch  
in the jeweled city of Araṅkam:

Ah! my mind is ravished  
by his red lips!

VIII

When it came at him  
he tore into pieces the demon's massive  
body, primal Lord  
awesome even to immortals!

I see his face,  
the pure Lord of Araṅkam:

his wide open shining eyes—  
dark pupils darting  
glances, whites  
streaked with red,  
swelling the edges of the lids—  
make a fool of me!

IX

He who swallowed the seven worlds,  
the little baby



lying on a leaf of the great Banyan tree  
sleeps here

on the serpent couch of Araṅkam—  
My God! his lovely dark body  
of unfading beauty,  
strung with pearls  
and big dazzling gems  
fills my heart!

X

As the cowherd boy  
his mouth ate the sweet butter:  
that Lord the color of a rain cloud  
entered me,  
ravished my heart.

Ruler of all worlds,  
jewel of Araṅkam—  
these eyes, seeing him,  
my nectar,  
will never see anything else!<sup>32</sup>

And according to the tradition, he never *did* look again on anything other than the Lord of Śrīraṅgam, for while “all intelligent beings looked on,” the saint entered bodily into the holy body of the great Perumāḷ, “mercifully purifying those whose minds were muddled by confusion”<sup>33</sup> Thus the poem maps, in an intriguing double movement, both the way the temple image enters and “ravishes the heart” of the bard (*enṇuḷḷam kavartāṇai*, in verse 10), and the way the bard himself enters (both in mind *and* body) the temple image.

*“The Thick Nectar of Enjoyment”: The Poem and Its Commentators*

*vyācikyāsati bhaktiā viraktatoṣāya veṅkaṭeśakaviḥ  
mukundavilokanamudita munivāhana sukavisuktimimām*

The poet Veṅkaṭeśa,  
out of devotion, for the delight of those who have  
abandoned the pleasures of this world  
desires to comment on this hymn  
of the good poet  
who was carried piggy-back on the old priest,  
filled with joy  
at his sight of Mukunda!

—Vedāntadeśika

Invocatory Verse for his *Munivāhanapōkam*

The surface texture of the bard's song is simple; the emphasis is on direct emotion, what Deśika in his fourteenth-century commentary describes as the "thick nectar of ecstatic enjoyment" (*anupava kana rasamāyirukkiṭatu*)—a miraculous, seemingly spontaneous transcription of a unique experience of Vishnu. In Deśika's view, it is set apart from other poetic works (*prapantaṅkaḷ*) that are, in his words, either "too long or too short, that require proper preparation for study, that are abstruse, hard to understand, that give rise to doubt, express the anguish of separation, describe the sending of messengers, preach about ultimate reality or refute rival systems of thought."<sup>34</sup> As the list makes clear, the Untouchable bard's poem is treated as a spontaneous revelation beyond the poetry and poetics of Sanskrit or Tamil. It is a miraculous transcription of an overpowering "experience" (*anupava*; Skt: *anubhava*).<sup>35</sup> The poem would seem to be as much beyond traditional forms of aesthetic analysis as the poet's birth is beyond traditional caste hierarchy in some accounts of his life.<sup>36</sup> Tiruppāṇālvār's praise is born, Deśika implies, from no conventional poetic or doctrinal "womb." Later on in his commentary, in a Tamil summary verse, Deśika describes the poem as nothing less than the "essential meaning (*poruḷ*) of the old Veda" in ten stanzas "composed, out of grace, by the Lord of Bards."<sup>37</sup>

But this is not the whole story. At the same time the traditional Śrīvaiṣṇava scholastic commentators—from Periyavāccāṇpiḷḷai in the thirteenth century, Deśika in the fourteenth, Maṇavāḷamāmuṇi in the fifteenth, to Aṇṇaṅkarācārya in the twentieth—see this poem as far more than an "outpouring of spontaneous emotion." Their elaborate theological commentaries in the philosophical prose dialect of *maṇipravāḷa* treat the Untouchable bard's poem as a full-blown *rahasya* or "esoteric treatise." Given this perspective, what in the West one might think of as the elaborate airy structures of doctrine are inseparable from feeling, from revelation's raw magma. The realms of experience and intellection, the connative and cognitive, are held together in one synoptic gaze: they are both equally fundamental and primordial.

Aṇṇaṅkarācārya, following Deśika's commentary closely, draws his readers' attention immediately to the first three letters of the first three stanzas of the poem, the *a*, the *u* and the *m* of the sacred syllable *Auṃ*, the metaphysical "root" of all things (*mūlamākiya*). For this reason, he claims, the poem is to be interpreted as a *rahasya*.<sup>38</sup> Deśika also claims straightaway that one can read into the poem not only the cryptogram "*Auṃ*," but references to three secret mantras crucial to later Śrīvaiṣṇava doctrine: the *tirumantra* or "eight-syllable" (*aṣṭākṣara*) mantra; the *dvayamantra*; and the *caramaśloka*.<sup>39</sup> This is why Deśika's commentary on the *Amalanātipirāṇ*, as Ramaswamy Ayyangar notes in his English commentary on the poem, is itself a *rahasya*, and not merely a "book of commentary" (*vyākhyāna grantha*).<sup>40</sup>

This is a good example—common in the Indian context—of a commentary taking on the charisma of its source text: the revealer houses its own secrets, itself demanding a spiritual hermeneutics. Other traditions of the esoteric exegesis of this poem include the reading of the first three words of the first three verses—*amalan uvanta manti*, literally "the monkey who was loved by (or who loved) the Lord"—as referring to Hanumān, the famous monkey devotee of Lord Rāma. Here the saint inscribes within the semantic linaments of his praise the very cipher of devotion. Another reads into the next four verses the word *capātukai*, alluding to Rāma's sandals.<sup>41</sup>

Another common interpretive strategy of the commentators is the allegorization of natural imagery. This may have the effect, particularly for modern Western readers, of removing the poem from a certain existential immediacy. It is, however, yet another example of the union of feeling and doctrine, the natural and moral worlds, in Śrīvaiṣṇava discourse. Both in Aṇṇaṅkarācārya and in Deśika we find the big dancing peacocks and “sweet fat bees” in verse 4 turned respectively into celestial dancers and gods such as Brahmā,<sup>42</sup> while the dark-winged bees in verse 6 are religious teachers (*ācāriyāraka*). Even the loud monkeys do not escape an exuberant, but nonetheless rather moralistic allegorization: they are described in verse 3 as a “motley crew of transmigrators” (*capalarāna saṃsārikaḥ*) who, trapped in the wheel of birth and death, leap from life to life after the worthless fruits of their desires (*kṣutrapala kāmikaḥ*) as restless monkeys leap from branch to branch.<sup>43</sup> In the same verse we find the two commentators training their learned passion on the Lord’s waistcloth, “like the color of twilight” (*antipōlnīram*). The Tamil word *anti*, like the Sanskrit *saṃdhyā*, indicates a “meeting of lights,” which can be interpreted to be either dawn or evening, the ruddy glow of sunrise or sunset (*cevvānam*).<sup>44</sup> It usually denotes evening twilight, but both Deśika and Aṇṇaṅkarācārya exploit the ambiguity of the word to drive home a theological point. Deśika claims, and the modern Ācārya commentator follows him closely, that the word means both morning and evening “twilight.” As the tawny hue of the cool evening twilight (*paścimasamdhya*), it “extinguishes the burning afflictions of the Lord’s devotees;” and as the red glow of dawn (*pūrvasamdhya*), it heralds the sunrise of “ultimate knowledge that utterly destroys the darkness of [their] ignorance”<sup>45</sup> This lively hair-splitting on the meaning of the color of the Lord’s waist-cloth finally leads us to the poem’s center of gravity, something that brings out a lyrical energy in poet and commentator alike: God’s beautiful body.

### *An Anubhava of the Lord*

In declaration after declaration, the poet expresses his wonder at the harrowing beauty of the deity’s body: “It seems as if his lovely lotus feet have come and entered my eyes!” (verse 1); “Ah! my mind runs to the red cloth he wears on his waist!” (verse 2); “The chest of the Lord of Araṅkam, with its long garland of flowers and lovely goddess, has captured this slave of God!” (verse 5); “His wide open shining eyes, dark pupils darting glances, whites streaked with red, swelling the edges of the lids—make a fool of me!” (verse 8). The splendors of each and every part are enjoyed in ascending order—as the Sanskrit invocatory verse or *tāṇiyaṇ* to the commentary tells us—“from foot to head” (*āpādacūḍamanubhūya*):

Let us meditate with firm resolve on the singer who rode  
 piggy-back on the old priest,  
 whose heart’s core was filled with deep delight  
 at the sight of Hari  
 reclining in the middle of the Kāvērī’s twin streams—  
 and who,  
 after enjoying the Lord from his feet to his head,  
 vowed that his eyes would never again  
 see anything else!<sup>46</sup>

As Deśika says in his gloss on verse 9, one is suffused with a glorious splendor (*śōpai*; Skt: *śobhā*) when one “unites with the splendors of each and every limb” (*carvāvayavaśōpaikal*) of the Lord. And these splendors do not only extend in all directions, permeating the space around the poet, but enter into the depths of his heart, itself flooded with the glorious splendors of the Lord’s every limb.<sup>47</sup>

The terms used here by both the poet and his scholastic commentators for such an ecstatic, limb-by-limb seeing of God’s body are all cognates of the Sanskrit word *anubhava*: “experience,” “perception,” and, in Śrīvaiṣṇava theology, “enjoyment,” a kind of spiritual delectation. Aṇṇaṅkarācārya puts it succinctly: this poem is a *pādādikeśa anubhava*, an “enjoyment of God, one limb at a time, from the foot to the head.”<sup>48</sup> As K. K. A. Venkatachari has observed in his study of Śrīvaiṣṇava *maṇipravāla* prose style, this same term is used for the act of commentary itself. In this tradition, to comment on a text is not so much to strip away its aesthetic skin for the sake of a philosophical or esoteric core—though at times this seems to be the case. Ideally, to Śrīvaiṣṇavas, the goal of commentary is a kind of “spiritual enjoyment” that matches the root-text’s more direct “enjoyment” of God.<sup>49</sup> And we find the most striking examples of this “imaginative participation” of the commentator in the object of his commentary, of his aesthetic and religious “relish” of the primary text, in the treatment of the beauty of God’s temple body.

### *The Icon’s Ritual Body and the Language of Love*

The poets and commentators alike rarely use the usual technical terms to describe temple images (*mūla*; *pratibimba*; *vigraha*; *arcavatāra*; *mūrti*), but rather those terms which evoke the real presence of a body—such as Sanskrit *tanu* or *vapu*; Tamil *uru* (Skt. *rūpa*) or *vaṭivu*, “form/body.” Vishnu’s beautiful body seizes the heart of this Tamil devotional poet like a beloved seizes the heart of his lover, inspiring in him a rich “language of joy.” Yet this is not an encounter entirely lost in visionary devotional space; neither is it one that merely serves in the production of an aesthetic ideal, the perfect poem of praise, a “verbal icon” in the purely literary sense.<sup>50</sup> We are also dealing with a cultic context of temple and ritual.

The body of God as temple icon dominates as much the imagery of the commentators as it does that of the poet. Aṇṇaṅkarācārya, for instance, glosses one of the four Sanskrit synonyms of the first verse, *vimalaṇ* (“faultless, pure”), by a phrase that alludes to the “lovely tawny hue” (*ciṇṇatapukarai*) of the golden festival image (*utsava mūrti*) of Raṅganātha that stands in front of the god’s dark stone image in the temple sanctum, along with those of his two wives.<sup>51</sup> It is these icons that, after being lavishly ornamented, are paraded in the streets in royal palanquins for all to see on festival days. In his prose commentary, the modern Ācārya speaks of *vimalaṇ* as referring to the poet’s “enjoyment of a certain extraordinary splendor (*tējassai*; Skt: *tejas*) produced by our Lord’s holy body” (*tirumēṇiyirpiṇṇanta*).<sup>52</sup>

But luminosity is not the only attribute of this image/body. Aṇṇaṅkarācārya also uses the image of Raṅganātha as dark as the “pupil of an eye.”<sup>53</sup> One of the most common words used by all the Ālvārs to describe the temple image is *mēṇi*, meaning “beautiful or perfect body.” The term *mēṇi* evokes images of concentrated energy, alluring beauty, awe, fecundity (it can also mean “full crop”), and mystery; it gives a sense of both darkness and effulgence. Often poets use an adjective denoting darkness or blue-

blackness, as in Tiruppāñālvār's *nila mēni* in verse 9, which inspires in the mind of the reader-listener an image of the deep blue of monsoon clouds or of the sea, the season of lovemaking, and the blue-black, *kasturi*-smeared immovable stone icon (the *mūlabera*) in the sanctum, shiny and wet from lustrations.<sup>54</sup> Deśika glosses verse 4, where the Lord is described as being the "color of the sea" (*ōtavaṇṇan*), with an inspired allusion to the *mūla* icon in the temple sanctum: "He has an auspicious holy body (*tirumēni*), glossy blue-black like the sea, that can utterly destroy the burning heat of sins in those who see it!"<sup>55</sup> *Tirumēni*, "auspicious/divine beautiful body" has a technical meaning: it is a conventional Tamil phrase meaning "holy image," commonly used from a very early period to refer to Hindu as well as Jain icons.<sup>56</sup> The poet sees both the visionary and the ritual "material" images—these multiple forms of Vishnu—as he stands before the "stander" in the shrine.

Which brings us to another dimension of this experience. As in the Hebrew *Song of Songs*, God's beloved icon-body is continuous with the landscape in which it is placed—in this case not Mount Gilead or Hebron, the rich fragrant paradise gardens or fertile fields, but the shrine and its environs.<sup>57</sup> In the words of the commentator, the poet simply "exults, seeing before his very eyes Raṅganātha who sleeps in the holy city of Śrīraṅgam, [his feet] gently massaged by the waves of the golden Kāvērī."<sup>58</sup> In a gloss on "the color of a rain cloud" (*koṇṭal vaṇṇanai*) in verse 10, Deśika conjures one of his most vivid word-pictures of a temple landscape transfigured by the material presence of God: "He has an auspicious holy body that soothes the weariness of those who see it, like a black cloud come to rest in the very middle of the Kāvērī, having drawn into itself all the waters of the sea."<sup>59</sup>

The icon-body, in the poet's "devotional eye," is a living image, an animated body—something material, standing "out there."<sup>60</sup> It is a divine body whose visual beauty has salvific power. But there is more. This god's body is also in the heart.

### *Manifestations of the Image*

Gérard Colas has observed, in a perceptive article on the devotee and the priest in South Indian image worship, that the inner image in the heart . . . the exterior image in the temple define a common "imaginal space."<sup>61</sup> Colas cites as one example among many in the early Ālvārs of such "mental devotion" a passage from Pēyālvār in which the saint-poet describes Krishna as "the young cowherd [who] has taken as his abode the minds of those who have withdrawn into the lotus with fine petals."<sup>62</sup> This mental language of yoga emphasizes the *unity* of devotee and deity, in that the latter is the "indweller" (*antaryāmi*) of the former. We add another layer to the icon's charged field of meanings.

The temple image, as Colas notes, is the point of intersection of several perspectives. There is the temple priest's notion of an inert statue conventionally fashioned by artisans (*śilpīns*) that awaits a consecration ritual that will bring it to life, and the tantric idea of an "external appearance of an interior image that is conjured and controlled by yoga."<sup>63</sup> On the other, more "realist" spectrum, the image can be seen either as the concrete, living object of "violent and divinatory possession" in an atmosphere of hierarchy and difference, or as a kind of "sacred puppet" (*poupée sacrée*) suffused with the real powers of the deity, a deity that allows himself to be manipulated by priests as if it were a little character on the sacred "ritual stage" of the temple shrine—bathed, dressed,

talked to, sung to, put to sleep—to the delight of the audience-devotees, in an intricate miming of everyday details. One has the general image here of the momentary divinization of the shadow puppets in Balinese ritual theater. This latter perspective, Colas observes, leads us finally to the “more general problematic of the relation between play and the sacred.”<sup>64</sup>

### *Vishnu as Sacred Puppet*

The notion of the *arcā* as a “sacred puppet” is certainly one way of understanding the vivid presence of Vishnu to Tiruppāṇ. Colas alludes to some examples of ritual “theater” and sacred “marionettes” in the southern regions of Andhra and in Karnataka, and notes an interesting example of the puppeteer-priest in a suburb of Madras, pulling the threads of his holy dolls as the winds of God’s spirit move him. This is indeed, as Colas remarks, “a modern (though hardly scriptural)” example of the South Indian Vaiṣṇava tendency to “represent the divine as alive as possible.”<sup>65</sup>

Perhaps most telling is Colas’s example of a story in the medieval “Chronicles” of Śrīraṅgam temple (*Kōil Oḷuku*) that I discussed in chapter. 2. This is the story of the daughter of the Muslim king of Delhi who fell in love with the bronze festival image (*utsava mūrti*) of Raṅganātha taken by her father in the sack of Śrīraṅgam. The girl took the image into her bedroom to play with as if it were a doll and was devastated to the point of suicide when her playmate was taken away.<sup>66</sup>

Vasudha Narayanan tells a similar story from another Śrīvaiṣṇava source about the *utsava mūrti* at Melkote, known affectionately as the “Precious Son” (*celvaṇ piḷḷai*). In this version, the philosopher Rāmānuja goes in search of the missing image and, in a dream, finds out from the Lord himself that his festival image is in Delhi, “delighting in his sport” in the house of the Turkish king. The morning after, Rāmānuja goes immediately to Delhi and pleads with the Muslim king to return the image to Melkote. The king, granting the philosopher’s request, tells Rāmānuja to search for it in the lockers that hold his plunder. But to the devotee’s great disappointment, the image is not among the others locked away in the king’s “war chests.” He falls into a fitful, exhausted sleep where, once again, the Lord comes to him in a vision and tells him that he is playing in the inner apartments of the king’s young daughter. And it is there, in the daughter’s room, that he finally finds the Lord, who, upon seeing his devotee, “with all his golden bells and ornaments tinkling,” jumps into his lap in front of everyone. Rāmānuja ecstatically embraces the image come to life, addressing it as “my precious son.” According to oral tradition, as Narayanan informs us, the Muslim princess (Tuluka or “Bibi” Nāccīār), “unable to bear separation from Rāmapriya, followed the Lord to Tirunārāyaṇapuram where she is still honored in the temple ritual.” And because this lover of God is from the north, “she is served wheat bread (*rōtti*; *chappāti*) every day instead of rice, which is the customary diet in South India.”<sup>67</sup>

### *From the Doll to the Divine Lover*

This doll imagery emphasizes, in a charming way, the radical accessibility, even the vulnerability, of God. Yet these stories allude to far more than the notion of the temple image as an animated “sacred doll.”<sup>68</sup> What is also important is the overall *devotional atmo-*

sphere of the stories, their language of delight. One of the more significant devotional motifs in these stories—along with the obvious socioreligious ones of Muslim conversion and “humanization”—has to do with the erotic overtones of the relationship between the girl and her divine playmate,<sup>69</sup> the vivid physical reality of God’s *arcāvatāra*, and the girl’s agonies of separation when the image is returned to its temple. Such stories speak the emotional language of human love—of playful union and the misery of separation, of blissful innocence and of passionate fidelity—brought to bear on divine and human partners. They speak—to use a phrase coined by anthropologist Owen Lynch—about *divine passions*.<sup>70</sup>

This multiform, metaphorically dissembled object of the saint-poet’s ecstasy—his experience of the palpable interior presence of a transcendent, purely spiritual deity who yet captured, entered into, devoured the mind, and ravished the eyes of his human “slave” (Tamil *aṭi*, “slave,” is synonymous here with “devotee”)—is most vividly captured by the language of human love, the touching and sexual mingling of human bodies. The erotic lexicon of swallowing and devouring, of kissing, of entering, of tasting and being tasted is far more common, and more significant, in the Tamil and Sanskrit poetry of the southern Vaiṣṇava tradition in which this poem holds an important place, than the imagery of playing with dolls.<sup>71</sup>

In the other works of Tamil poets, such as Nammālvār, the mental and material forms of Vishnu are evoked by means of a striking use of alimentary vocabulary, where the poet (in the voice of a girl) himself devours the god, holding in his “belly for keeps” that great Lord who once swallowed the worlds. Ramanujan calls this “drastic” imagery of partaking or merging that of “mutual cannibalism.” He gives as an example of such mutual devouring a stanza from Nammālvār’s *Tiruvāymoḻi* (9.6.10):

My dark one  
     stands there as if nothing’s  
                                 changed  
  
 after taking entire  
 into his maw  
     all three worlds  
         the gods  
     and the good kings  
 who hold their lands  
     as a mother would  
         a child in her womb—  
  
 and I  
     by his leave  
 have taken him entire  
 and I have him in my belly  
 for keeps<sup>72</sup>

What this passage makes clear (and its immediate context, like that of *Tiruppāṇālvār*’s poem, is the saint-poet standing before the temple icon) is that Colas’s “violent and divinatory possession” (*la possession sauvage et divinatoire*) can go both ways in this literature: God both possesses *and is possessed by* the devotee. In extraordinary moments

of religious ecstasy, the normal hierarchical relation is reversed. As Ramanujan summarizes: “[T]he reciprocity is carried all the way; the eater is eaten, the container is contained, in a metonymy many times over.”<sup>73</sup>

Tiruppāñālvār’s rhetoric is less extreme; there is some ambiguity as to who has “devoured” whom. Though the poet’s senses, “or better his eyes,” as Friedhelm Hardy has observed,<sup>74</sup> “seem to devour each part of the body and bring them into his soul,” and though his “slave’s heart” reaches out to rest on the waist-cloth and the shining navel, the accent seems rather to be on passivity, the poet *having been* entered, filled, ravished, taken captive. Rather, it is Raṅganātha who has laid his eyes on the saint-poet. Another important dialectic in any reading of these poems is that between passive and active seizure.

Aṇṇaṅkāracārya focuses on this double movement in his commentary on the first two stanzas of the poem. First, he says, it is the Lord who, of his own accord, rushes in upon the Ālvār (*mēlvilunta*) to take the poet captive as his slave (the martial imagery here is striking); then, in the second verse, it is the poet’s turn to do the seizing: seeing the Lord’s shining beauty (*ruci*), he in turn rushes in ambush on the Lord.<sup>75</sup> And then, immediately after this gloss, the commentator tackles this movement from and toward God using very different metaphors. In a passage reminiscent of the poet’s *vita* quoted above, where the seeing of God is vividly spoken of as suckling at the mother’s breast, Aṇṇaṅkāracārya turns to the metaphor of the mother cow (*nāku*) and its calf. In the first verse, the mother herself puts the calf’s mouth to her teats, as the newborn is not yet aware of the sweetness of her milk; in the second, it is the calf that takes the initiative. Because it now recognizes its mother’s scent (*cuvatu*, lit. “mark,” “scar”), the calf will rush toward it and demand the milk, even if the mother herself should reject its advances.<sup>76</sup>

So briefly we add to the predominantly erotic atmosphere of male and female encounter the images of parental love. As we have already seen, the sense of the Tamil word *aṇpu* is linked not only to the sweetness of sexual love and sexual contact but to the overpowering loving affection of mother cows for their calves, and to alimentary images of flowing mother’s milk. In chapter 6 we will add the very taste of the after-birth to our lexicon of terms for parental devotion. “Love” in these poems takes on as many dimensions as the bodies of God that inspire it, from love of parents, to that of friends, to the all-consuming and often painful love of lovers.

As for male and female god and saint-poet, the gender symbolism that permeates this poetry has resonance in the actual daily practice of image worship among Hindus. We never, even in the definition of divine passions, leave the shrine and sanctum very far behind. As C. J. Fuller has pointed out in his recent study of forms of “popular” Hinduism, one might understand the system of exchanges in *pūjā* between a worshiper and the temple deity—particularly in regard to food—as conforming to the patterns of a household. By accepting food from a partner of inferior status (the lay person or priest), who then in turn eats the “leftovers,” the deity essentially acts as a husband in relation to his wife in a traditional household. It is thus literally true on the social level that—as the bhakti poets imply, if not outright proclaim—“the worshiper stands in relation to the deity as a wife to her husband.”<sup>77</sup>

Here we enter into the real complexities and ambiguities of what Fuller calls “the hierarchical inequality” between man and woman, deity and worshiper. For in the bhakti



poetic tradition, as in *pūjā*—along with moments of awe and the overwhelming sense of the gulf that separates the divine and the human—there are vivid moments of union, of interrelationship, even of reversal: hierarchy dissolves for brief ecstatic instants. The moment of union, to use an example from Fuller, is like the moment one touches the camphor flame and, after moving the still-warm fingertips to the eyes, absorbs the energies of the divine fire through the eyes into the heart.<sup>78</sup> One such instant is wonderfully caught in verse 9 where Tiruppāṇ calls out “My God! (*aiyō*) his lovely dark body / of unfading beauty / strung with pearls / and big dazzling gems / fills my heart!”<sup>79</sup> The object of worship has filled the worshiper until for a moment they are one composite being.

Yet the “real presence” of the temple image is never more puzzling and intriguing than when one contemplates the meaning of the final, most sublime “marriage,” when the lover enters and disappears into the beloved—where God finds one particularly delectable devotee in *his* belly “for keeps.” The body of the saint, like that of God, is precious in the Śrīvaiṣṇava tradition. In one hagiographical source, as Vasudha Narayanan has pointed out in a recent paper, it is compared by the Lord himself to a vial of rare perfume. Must one break the bottle to enjoy the perfume? This sense of the delectable bodies of saints is perhaps one of the motifs at work in Tiruppāṇālvār’s nuptial disappearance. He is one of only two saints—the other is a woman, Āṇṭāl, also a poet of divine love—said to have one day merged into the sanctum icon at Śrīraṅgam.<sup>80</sup>

Ultimately, there is in Tiruppāṇālvār and in the other Ālvārs and Ācārya-poets a complex interweaving of mythic/literary imagery and ritual practice, of the material bodies of temple icons and the mental images of the deity evoked in the saint-poet’s heart. Vishnu the master, that “flawless overlord of celestials,” *standing there* (*niṇṇa*) in front of the poet-slave, visible to the “naked eye” (*kaṇṇārakkāṇṭu*), as the commentators say, is the same as Rāma, as Krishna Gopāla, the god-king of Mathurā, awesome *avatāras* who performed such magnificent deeds in “those days” long ago. Yet “He”—Father, Mother, and Lover—is equally the bronze or stone image smelling of worship and the image present in the “sweet core” of the heart. The Ālvār here strongly affirms the *ontological* reality of the material and mental “bodies” of God: the “lovely lotus feet” of the great old tales that seem to come and enter his eyes as a kind of interior animated image, and the temple icon with its red waist cloth that *his* eyes in turn capture and take into his mind. Deśika, as we cited earlier, speaks of the poet’s *simultaneous* experience, in his ecstasy, of an exterior and interior glory radiating from the limbs of the Lord’s body. An exhaustive interpretation of each poem would have to take into account the sometimes subtle interplay of these various symbolic structures.<sup>81</sup>

To again use Richard Davis’s terminology, the “dispensation” of this vision—the framing set of cultural assumptions and ideas brought to bear upon the temple image—is indissolubly multiple.<sup>82</sup>

I end here with a Tamil verse by Deśika that *begins* his commentary on *Amalaṇṭipirāṇ*. It is a verse that elegantly gathers together many of the themes and certainly much of the spirit of my discussion of the bard’s enjoyment of God:

After we see him joined to our hearts  
as our creator,  
standing in his temple, mingling with his loving slave,

our protector and husband,  
in the ten stanzas sung by the Lord of bards  
that bestow the fruits of the Vedas  
in Tamil song—

we take a hint from the cowgirls who did their *kuravai* dance  
that day long ago  
for the lord who became  
their cowherd  
and king:

we leave behind the loneliness of sinners,  
uniting with him  
like the hen with her cock!<sup>83</sup>

### *Visualization and the Eros of Devotion in Sanskrit*

Tiruppāṇālvār's poem is one of many such poems in the Ālvār corpus that describe the god sequentially from foot to head and head to foot. Nammālvār, in *Tiruvāymoṭi* 1.9, in an intriguing variation on the imagery of swallowing God, who swallowed the worlds, the Ālvār describes how the Lord inhabits his every "limb," beginning with the hip, and moving up to the heart, arms, tongue, eyes, brow, and finally head.<sup>84</sup> Here the body of the saint merges (mingles: *kalantaṇa*) with the "Body of God." There are also some vivid examples of this genre in Rāmānuja's *gadyas* and prose treatises and the poetic work of the later Śrīvaiṣṇava Ācāryas, especially in the Sanskrit *stotras* of Kūreṣa (Kūrattālvān) and Parāśara Bhaṭṭar. As Nancy Nayar has shown, the visionary/cultic/literary structures of Kūreṣa's and Bhaṭṭar's *stotras* are particularly marked by limb-by-limb descriptions of specific icons. These verses are steeped in the Ālvār tradition; they bring the vivid emotional experience of seeing (*darśana*) God's body, particularly in the icon form, into fluid Sanskrit.<sup>85</sup>

Bhakti texts such as Tiruppāṇ's and the Sanskrit *anubhavas* of the Ācāryas are also clearly related to yogic ritual visualizations (*dhyānāni*) in contemporary Pāñcarātra texts such as the *Ahīrbudhnyasaṃhitā*. In a way analogous to yogic or tāntric/ritual visualization, they attempt a systematic building up of an image of the deity inside the body of the adept. However, the *anubhavas* of the Ālvārs and Ācāryas are visualizations with a difference.

The Indian tāntric texts—perhaps themselves related to other iconometric texts that served as visual/mental guides for makers of images (*śilpīns*)—downplay personal emotion (erotic or otherwise) and for the most part avoid use of exaggerated imagery (they are mostly prose), for the sake of esoterically and iconically accurate visualization.<sup>86</sup> However, there are exceptions, such as this vigorous *dhyāna* of a tāntric goddess from a Kashmiri text whose tradition has links to the south:

She should be visualized (*saṃ[sā]smaret*) black as a crow, as a swarm of bees or the clouds at the world's end, three-faced, awesome, eighteen-armed, roaring horribly as she destroys the universe, mounted emaciated and terrible on [the shoulders of] the Great Transcended with various weapons in her hands, her limbs clad with [a skirt made of] strings of bones, and her hair flowing upwards.<sup>87</sup>

Or, in another key, this standard verbal icon of auspicious Sarasvatī found in the South Indian cult of Lalitā Mahātripurasundarī:

Seated on a spotless lotus, her lotus-like hands holding pen and book, white as jasmine or mandāra flowers, with the moon's crescent shining on top of her mass of braided hair, may Sarasvatī destroy for you all the terrors of existence.<sup>88</sup>

In some of her *dhyāna* texts, however, Lalitā's sensuality is emphasized in a way that approaches the eroticization of bhakti *anubhava*:

Anklets and other ornaments on her feet produce a charming tinkling sound. The sound of her bangles is likewise charming. Her lower legs have subdued the pride of Love's arrow quiver. Her thighs bear a complexion like that of an elephant's trunk and forelobes or a plantain tree. Her loins are rapped [sic] by a thin red silk cloth, smooth to the touch.<sup>89</sup>

Some of the most powerfully affective descriptions of deities in tantra tradition come from the ritual visualizations of the ḍākiṇīs, female tantric deities of early Indian and Tibetan Buddhism. As Miranda Shaw has noted in her reading of the *Caṇḍamahāroṣaṇa-tantra*, such texts are often suffused with "exuberant delight, graceful sensuousness," and "open and unashamed affirmation of sensuality in a religious context." She cites a text from the *Hevajra-tantra* in David Snellgrove's translation:

In a forest, a secluded place, or even in your own home,  
A knowledgeable yogi should continually worship  
a superlative female consort who has disrobed.  
Having kissed and embraced, stroke the vulva.  
The tip of the man, pressing (or kissing),  
Drinks sweet nectar from the lips below.  
The possessor of the scepter should with his hands steadily do  
Activities that produce the musk of desire . . .  
Again and again unite by means of the diamond scepter,  
Looking her up and down.  
Thus one obtains extensive spiritual perfections and  
Becomes the equal of all the Buddhas.

And even more concrete in this verse of Babhaha on the mixing of male (white) and female (red) fluids in tantric sex:

In the sacred citadel of the vulva of  
A superlative, skillful partner,  
Do the practice of mixing white seed  
With her ocean of red seed.  
Then absorb, raise, and spread the nectar, for  
A stream of ecstasy such as you've never known.  
Then for pleasure surpassing pleasure,  
Realize that as inseparable from emptiness.<sup>90</sup>

In such texts the physical pleasure and bodily touching associated with such religious experience is of course to be distinguished from the physicality of bhakti “enjoyments” of the body of God. Desire (*madana*) for the other (partner) here is not an end in itself, but is a ritual tool of enlightenment; desire is *used* to transcend all desire. This is vividly made concrete in the very practice of the “mingling of essences,” which in most tantric and yogic traditions is ultimately the male absorption (by sucking or drinking) of the female “seed” until enlightenment is reached.

Ultimately, in most forms of tantra such affective experience, however concretely physical and focused on pleasure, serves the goal of detachment that is foreign to bhakti as we see it in the South Indian tradition. In t  ntric forms of yoga one is urged to transcend the physical form of the object of one's meditational or visionary or physical devotion. The goal is to experience the impersonal and universal aspects of one's chosen god or goddess. In tantra proper, one does not *fall in love* with a deity; the goal has little to do with feeling (*bh  va*) per se, as an end in itself, and everything to do with union, identity, the ritual incorporation of the other. The deity contemplated is finally nothing more and nothing less than a vehicle of one's own enlightenment.

In the bhakti “enjoyments” of the body of God the otherness of the deity/Beloved is always preserved; desire and various registers of physicality and visionary experience are harnessed in the service of pure adoration or for the subtle agonistic nuances of an experience of union-in-separation.

## Ramanuja's Anubhava of Vishnu

To return to the Śrīvaiṣṇava tradition itself, we find in the *Vedārthasaṃgraha*, a prose treatise by the great eleventh- to twelfth-century Viśiṣṭādvaita philosopher Rāmānuja, a fine example of a post-Ālvyar *anubhava* of the “auspicious and holy form” (*divyamaṇ-galaviṅgraha*) of Viṣṇu from head to foot. This remarkable passage—a string of long intricately textured compound phrases—mingles the styles of tāntric and iconic visualization with the surplus of descriptive detail that evokes the charged emotional atmosphere of bhakti. One has the distinct impression that the writer is describing both a real icon—its various ornaments and attributes, including even the *pīṭāmbaram*, or yellow waist-cloth—and some transcendental or interior vision. Rāmānuja is glossing a passage from the *Brahmasūtra* 1.1.21 that speaks of “the one who dwells in the sun and in the eye,” which the theistic philosopher interprets as proof that the “the highest brahman possesses a form” (*parasya brahmaṇo rūpavattvam*):

He is the one who dwells within the circle of the sun. His lustre is like that of a high mountain of molten gold and his brilliance that of the rays of hundred thousand suns. His long eyes have the beauty of the petals of a lotus, just unfolding under the rays of the sun and crowning a rich stalk rooted in deep waters. His brows and forehead and nose are full of charm; his lips, like coral, radiate a pure smile. His cheeks are tender and radiant; his neck lovely as a conch. His long divine bud-like ears, exquisitely formed, almost touch his high shoulders. His arms are thick, round and long; he is adorned with fingers reddened by nails giving off a lovely red glow. He has a slender waist and

broad chest—all his limbs are held in perfect symmetry—his fine body gives shape to an inconceivable divine form. His complexion is lucent and tawny; his lovely feet like two petals of a full-blown lotus. He wears the shining yellow waist-cloth fit to adorn his beautiful form.<sup>91</sup>

Rāmānuja goes on to list, in downward order, Vishnu's various ornaments and weapons, as would a text on icons, and then resumes a precipitous concluding litany describing the Lord whose "infinite, unsurpassed beauty" (*anavadhikātiśayasaundarya*) "captivates the eyes and hearts" of all creatures, sentient and nonsentient, who fills them to overflowing with the "nectar of his loveliness (*lāvaṇyāmṛta*), and whose "eternal and inconceivable youthfulness is utterly astonishing" (*atyadbhutācintyanityayauvanah*). One gets the heady sense at the end of this passage of a kind of liquid loveliness of form, a sensuous radiance alternately congealing and melting before the eyes.

But this *anubhava* of the Lord's supernal form "dwelling in the sun, in the eye, in the heart," and in the temple on earth—as alluring as it is—has little of the sensual detail and intimacy of the Ālvār's poem.

### *Tamil and Sanskrit as Vehicles of Bhāva*

This is true of some, but not all, of the later Sanskrit *stotras* of the Ācāryas. Some, like Ramanujan, have attributed this difference to language. Tiruppāṇ's poem is emotionally charged because it is written in Tamil—the mother tongue, the language of feeling, of the household, of everyday passions. Such direct expression, it might be said, is out of the reach of Ācāryas who compose in the artificial, "perfected," therefore impersonal "father tongue" of Sanskrit (tantric transgressions, of course, by definition, the exception to the rule).

In the context of bhakti literature, there is some truth to this. Not even brahman boys of the more Sanskritic northern Śrīvaiṣṇava tradition grow up speaking Sanskrit with their mothers in the kitchen. *Rasa* and *bhāva*—to return to an earlier discussion—will always be in tension. But such a theory can be taken too far. Right off the kitchen, to keep to the household metaphor, is the main room of the house, or an open courtyard with its well or *tulsi* plant, where Sanskrit is spoken and memorized with the fathers and grandfathers. Two languages, one roof. At least in the traditional south, among most Śrīvaiṣṇava brahmans, this has long been the case.

As I said in chapter 1, Sanskrit, along with being a language of elite learning and rigorous logic, is also the vehicle for "feeling," the *bhāva* of bhakti, in the *stotra* literature of South Indian devotion. It, too, like the Tamil of the Ālvārs, is chanted in daily household rituals by both men and women.

In Vedāntadeśika, as in the early Ācāryas, bhakti *bhāva* is present in Sanskrit as well as in Tamil. We have already studied his rich Tamil *prabandhams* that favorably compare in their emotionalism (their *bhāva*) with the Tamil of the Ālvārs. But along with writing accomplished poems in Tamil and Prākṛit, Deśika is perhaps the finest Sanskrit devotional poet in the later Śrīvaiṣṇava tradition.<sup>92</sup> He is, as we have also had occasion to observe, one of the best examples of the complex interanimation of the Tamil mother and Sanskrit father tongues in the southern tradition.

We turn next to his *anubhava* of Raṅkanātha, his poetic homage to the Untouchable saint-poet.

“Those Who Paint Their Eyes with Your Dark Body”:  
Vedāntadeśika’s Enjoyment of Śrīraṅgam’s Lord

*siddhañjaṇam va sāmam tuji taṇum ṇiaviloṇṇesu khivantā  
accua lacchiṇi vāsam ṇiccaṇiudam ṇihim va pecchanti tumam*

Those who paint their eyes with your dark body  
as with a mystical eye-black  
conjured by siddhas

O Acyuta

see you  
as they would a treasure:  
the ever-secret hiding place  
of Lakṣmī!

—Vedāntadeśika  
*Acyutaśatakam*, 45

Deśika’s fourteenth-century Sanskrit poem for Raṅganātha is called *Bhagavaddhyāna-sopānam* (“The Ladder of Meditation on the Lord”). Deśika’s poem is far more richly textured and ornamented than *Amalaṇṭipirāṇ*. But artistic self-consciousness does not make Deśika’s poem any less emotional, any less ecstatic or playful than that of the singer-saint. In fact the sensual richness of its surfaces, its bold mingling of colors, smells, and textures at times brings it closer to the “flaunted figuration” of the *Song of Songs*. We find in Deśika also a more subtle (i.e., self-conscious) intermingling of the material and mental bodies of God, of yogic trance and ecstatic love. As Veṅkaṭagopālādāsa, a modern Sanskrit commentator on the poem, remarks: “When it comes to Śrīraṅganātha, the image in the temple and the image in the heart are one!”<sup>93</sup> The following is a full translation of Deśika’s *anubhava* of Raṅganātha:

*A Ladder of Meditation on the Lord*

I

Ineffable inner light of ascetics, mystical *kohl*  
of a yogi’s eye; precious stone,  
vessel of perfect liberation, healer of the sorrows  
of the poor and afflicted—

God of gods, divine eye in the assembly  
of the Vedas:

we see him here,  
in the middle  
of Śrīraṅgam town!

II

The lotus feet of the Lord of Raṅga,  
exuding the perfume of the infinite Veda,

touched by the pious crowns of all the gods  
 and fondled by the lotus hands  
 of Lakṣmī and Bhū:

they appeared on the sandy banks  
 of the Kāvērī,  
 loud with geese—

and I see them now, mirrored  
 in my mind's deep lake.

### III

O Lord of Raṅga!

I see the exquisite curves of your calves,  
 the lustre of anklets bathes them in colors;  
 swift runners between armies in time of war,  
 long ladles to catch the liquid light of your beauty—  
 their loveliness doubled by the shade  
 of your knees:  
 seeing them,  
 my soul stops running  
 the paths of rebirth.

### IV

They seem like firm stems of plantain  
 growing in a pleasure garden;

wrapped in the linen cloth, on fire  
 in the dazzle of the jeweled belt,

they are pillows for his wives,  
 Kāmala, Bhūmī, Nappinnai:<sup>94</sup>

Ah! my mind plunges into the mysterious depths  
 of Raṅga's young thighs

as into a double stream of beauty.

### V

What can equal it?

It's so deep that once all worlds  
 were tucked away inside it;  
 creator of all creators,  
     its lotus flower spews out  
     shining pollen.

In its lustre,  
 a whirlpool of beauty—

this fine navel of the Lord of Raṅga  
gives endless delight  
to my mind.

VI

His broad chest burns with a vermilion  
of shining jewels; blessed  
by the touch of goddess Śrī's small feet,  
its luster deepened  
by the mole, Śrīvatsa:  
  
with its long king's garland of victory,  
its shining pearls bright  
as the full moon—  
strewn with the tender leaves of holy basil—  
this cool shade  
between the long arms of the Lord of Raṅga  
soothes the fever  
of my mind

VII

Seeing his one arm playfully stretched back  
as a pillow for his head  
and the other reaching down the length  
of his body to his knees—  
  
two branches of heaven's wish-granting coral tree—  
  
drawn in tight by the rays  
of his ornaments,  
  
this lady elephant of my mind,  
crazy with love,  
turns round and round on her rope,  
tied close to the lovely peg  
of the Lord who sleeps  
in Śrīraṅgam.

VIII

His half-smile, that just-blooming  
flower, as if he were about  
to say something—his pouting  
lower lip, red  
as a ripe bimba fruit.  
  
His up-turned glance, as if fixed on a distant  
horizon, holds in one thrall  
all those who long for an end to their grief—



this lovely face of Raṅga's Lord,  
 adorned with a golden  
*tilaka*—

his welcoming eyes cling close to my heart  
 and will not let go!

## IX

Below the tall crown of Raṅga's Lord,  
 dappled with a fiery light  
 of flowers and jewels,

his dark wavy hair, with its fine garlands  
 knotted with sweet spices and  
 fragrant herbs,

is graced by the touch of his wives' slender fingers,

and wild as the barbed words  
 of angry Cōḷa girls—

my mind's mad wandering finds its rest  
 on that good king's crown.

## X

So my mind touches the lotus feet of Raṅga's Lord,  
 delights in his fine calves, clings  
 to his twin thighs and, slowly  
 rising, reaches  
 the navel.

It stops for a while on his chest,  
 then, after climbing  
 his broad shoulders,  
 drinks the nectar of his lovely face  
 before it rests at last  
 at the crown's flowery crest.

## XI

The noble beauty of his arms;  
 his body scarred by a warrior's bowstrings  
 and women's bangles—  
 his chest belongs to Lakṣmī,  
 goddess of luck.

And the thick club  
 studded with iron: his weapons  
 show his fearlessness.

He is here, asleep on the coiled serpent,  
 where, just in front of himself,

his very own self, his image,  
shines. Here,  
in the middle of Śrīraṅgam town,  
a king with his three queens—

here, in the middle  
of my heart!

XII

Veṅkaṭeśa, his mind made pure  
by serving the sages,  
composed these verses in Śrīraṅgam—

a holy place praised by poets and connoisseurs,  
their hearts burning  
with deep delight.

He made this poem for those who long to climb, with ease,  
the hard path of yogīs  
whose minds are fixed  
on one goal alone:

May this “Ladder of Meditation on the Lord”  
grant them deep devotion!<sup>95</sup>

### “Deep Devotion:” Turning Yoga on Its Head

Thus ends the praise-poem that, in the words of the Sanskrit commentator, “describes, with each successive limb, the yogic ascent.”<sup>96</sup>

But this is no ordinary yoga, and these no ordinary “limbs.” This yoga has nothing to do with the usual *aṅgas* (“auxiliary limbs”)—the difficult postures, tortuous breathing exercises, harrowing asceticism, or elaborate preparation of drugs.<sup>97</sup> This is not about systematic suppression of the senses, but their ecstatic release; it is not about withdrawal (*kaivalyam*), but about opening oneself to an experience (*anubhava*) of “an astonishing, otherworldly beauty” (*alaukikādbhūtaśaundaryam*)<sup>98</sup> and of “sweet, deep inner delight.” Here—again according to our commentator—meditation (*dhyaṇa*) is not merely a serene “uninterrupted recollection” (*nirantaraśmaraṇa*) but “continuous burning desire” (*nirantarotkaṭakāma*). It is a “ladder of love (*kāma*) that has as its sole object the Lord.”<sup>99</sup> In Deśika’s *dhyaṇa*, “devotion to the Lord” (*iśvara-praṇidhānam*), which plays a rather minor role in early yoga, is made the concentrated focus of highly eroticized emotions. It thus turns the yoga tradition on its head and also moves beyond the comparatively reserved, formal *bhaktiyoga* of Rāmānuja. Such Sanskrit devotional poetry must also be distinguished from tantric sexual symbolism, meant to serve an experience that far transcends desire and any sense of loving separation. Finally, as Veṅkaṭagopāladāsa points out, Deśika’s ladder of love has its model not in Tiruppāṇ’s praise or in Patañjali’s *Yoga Sūtras*, but in the erotic poetry of Kālidāsa—most particularly in the poet’s limb-by-limb description of young Umā, Lord Śiva’s future wife, in *Kumārasaṃbhava* 1.32–49. This latter passage is perhaps one of the most well-known foot-to-head sequential descrip-

tions in Sanskrit literature. The commentator glosses Deśika's "ladder of meditation on Bhagavān" with the following line from Kālidāsa's *anubhava* of the young goddess:

At her waist like an altar, curving and slender,  
there were three gentle folds of the skin,  
as if a woman in her youth could freshly grow  
steps for the God of Love to climb.<sup>100</sup>

This citation is very suggestive on more than one level. The immediate fact that even a traditional commentator, writing, like Deśika, in Sanskrit, focuses not only on the poem's immediate religious inspiration, the Tamil source-text, but also on its roots in the erotic tradition of Sanskrit *kāvya* or "court" lyric, is a vivid witness to the poem's rich intertextuality and to the breadth of Śrīvaiṣṇava exegesis.

This is also a significant example of "bhakti as *kāma*" outside of the Ālvār tradition; it belies Hardy's sense that such passionate bhakti was either "not tolerated by Sanskritic ideology" or "altogether abandoned (both as religious experience and as intellectual construct) by Śrīvaiṣṇavism."<sup>101</sup>

Veṅkaṭagopāladāsa describes this poem in terms identical to those used by Tiruppāṇ's commentators and *taṇiyan* verses. Deśika's work, like that of the Untouchable bard, is also a formal "foot-to-head enjoyment" of the temple image (*āpādacūḍamanubhavam*),<sup>102</sup> as well as a presentational yogic vision of the "ineffable inner light of ascetics." The poem, like the icon after which it is patterned, is a point of convergence of many perspectives. I will explore below only those directly relevant to our discussion.

### *Enjoying the Enjoyer of God*

Hardy has remarked on the "seemingly irreconcilable descriptions" in Deśika's baroque litany of the Lord's body. He notes, for instance, that the thighs in verse 4, ambiguous at first, gain solidity, then melt into an image of a "double" stream, two rivers in flood tide.<sup>103</sup> We also see a rich interanimation of inner and outer worlds: the inner contemplative vision of the yogi (evoked right away in the first stanza, and underscored by the repeated use of *mati* or *cittam*, "mind," as the subject) and the physical erotic playfulness of the lover/devotee. In verse 7 Deśika evokes an image often used to describe yogic concentration, in both the Mahāyāna Buddhist and Hindu traditions. The mind of the poet is tied to the dazzle (*raśmī*, the "rays" or "ropes") of jeweled ornaments on the image like an agitated female elephant tied close to a tent peg: she goes round and round the peg in her agitation, like the poet's mind circles around the lovely icon.<sup>104</sup> Madness, wildness (*dṛptā*), is a trope here not only for deep yogic concentration (*nididhyāsana*),<sup>105</sup> as Veṅkaṭagopāladāsa has it, but also for infatuation, sexual arousal. Here the commentator softens rather than underlines the erotic overtones of the text. Verse 8 describes the god's face: the half smile, the golden *tilaka*, the lower lip full and red as bimba fruit. The god's eyes are deeply riveted (*gāḍāliṅgana*) on his devotee: to have *darśana*, sight of God, is both to see and be seen.<sup>106</sup> Here Veṅkaṭagopāladāsa returns to medieval Sanskrit love poetry to illustrate a devotional attitude. He cites here, as an analogy to this "embrace of eyes" between devotee and deity, a description of Rāma and Sītā's embrace written by the eighth-

century playwright and poet Bhavabhūti—a secular love lyric regarded by traditional Sanskrit scholars as the finest in the language:

When we talked at random—  
     our cheeks pressed close  
 together, deep in love  
 softly, oh softly  
 of something unspeakable,  
 our arms busy in close embrace  
 only the darkness ended—  
 the night-watches passed  
 unnoticed.<sup>107</sup>

In verse 9 Deśika comes up with an image that rivals Kālidāsa in its evocative sensuality and audacity: the thick, wavy hair of God is compared to the oblique, barbed words of “angry Cōla girls.” This image, too, leads the commentator to more literary citation, this time among Deśika’s own *kāvya* verses. Both are exquisite examples of the Sanskrit erotic mood (*śṛṅgārarasa*). One, from his play *Samkalpasūryodaya* (1.32), describes black *śaivala* creepers that undulate on the surface of the Kāvērī as being like the loose black hair of bathing Cōla girls; and the other is from his short *sandēśakāvya* or “messenger” poem, *Haṃsasamdeśa* (1.36–37), where Deśika speaks of the white flowers in the dark hair of Cōla women as being a quarrel between moonlight and darkness.<sup>108</sup> Here Deśika, with great finesse, transforms the traditional Indian erotic motif of the sexual power of a woman’s disheveled hair into a trope for the alluring beauty of a male god. One is tempted here to see this reversal in gender terms as an attempt by a male poet to imagine a woman’s eros of devotion using the conventions of his own sex.

Verse 10 sums up the amorous journey: the mind touches the lotus feet, relishes the knees, and slowly moves up, touching the two thighs, the navel, the chest, shoulders, drinks in the nectar of the face and, finally, rests on the tiara. After alluding in verse 11 to his reduplication<sup>109</sup> in the festival image (*utsava mūrti*), which is placed in the sanctum directly in front of the dark stone *mūlava* (this is a rare mention of both sets of images in such poetry), he goes on in the last verse to describe this vision in terms of both yoga and deep devotion (*bhaktim gādām*).<sup>110</sup>

#### A Jeweled Belt in Ecstasy: Variations on a Theme

Deśika wrote several limb-by-limb *anubhavas* to Vishnu, most prominently to Lord Devanāyaka in the village temple of Tiruvahīndrapuram.<sup>111</sup> While the quoted Sanskrit praise of Raṅganātha is his only *anubhava* of that form of Vishnu, he wrote two complete descriptions of Devanāyaka, the god of a village he reputedly lived in for thirty years. *Devanāyakaṇaṇḍī* in Sanskrit and *Acyutaśatakam* in Prākṛit both depict, from head to foot, the icon of Vishnu at Tiruvahīndrapuram with intense erotic energy. The two Tamil poems to this god and this shrine, *Mummaṇikkōvai* and *Navamaṇimālai*, do not include limb-by-limb *anubhavas*, but they both are suffused

with the erotic mood in the Tamil way: the icon retains its strong associations with the real body of a beloved.<sup>112</sup>

To return to the brief comparative note on the *Song of Songs*, these bhakti descriptions share with the Ancient Near Eastern *waṣf* the desire of a poet to overwhelm and delight the reader/listener, to open an emotional space where that reader/listener might share the poet's experience of love, of endless erotic joy and the pains of separation. Deśika says time and again in his *anubhavas* that he longs to look on the god endlessly, with "unwinking eyes." Love here, as in the *Song*, is a process. Deśika's thirsty eyes drink in the beauty (*lāvanyam*; *saundaryam*; *abhirūpyam*) of God, never sated with seeing.<sup>113</sup>

But unlike in the *Song*, here even inanimate objects share in the erotic atmosphere generated by the lover. In these descriptive poems to temple icons objects such as Krishna's flute or Lord Vishnu's conch, even the various ornaments that decorate the image share the lover's delectation. The latter, in *Devanāyakaṇṇāśat* (14), are even seen to have themselves sought out the body in order to increase their radiance: it is the *body that serves as ornament for the jewels*!<sup>114</sup>

He says in a remarkable passage of the *Devanāyakaṇṇāśat* 27, which follows very closely in Sanskrit the sentiment of Āṇṭāl's Tamil poems in praise of Vishnu's conch-shell:

O Lord of immortals!

mad with love,  
my mind kisses your lower lip red as *bimbā* fruit,  
as the tender young shoots  
from the coral tree  
of paradise:  
your lips enjoyed by young cowgirls,  
by your flute  
and by the prince  
of conch-shells.<sup>115</sup>

Both words used here for "enjoyment," *anubhūtam* and *niṣevitam*, allude to sexual pleasure.<sup>116</sup> In verse 37 of the same poem, Deśika, in his *anubhava*, describes the jeweled belt surrounded by the yellow waist-cloth—whose beauty "enslaves" his mind—as itself thrilling to the touch of the god's hand: like a lover or a possessed devotee in the conventions of the poets, the "hairs" of the belt stand on end. And even more: the verse is an example of skillful double entendre (*śleṣālaṃkāra*), where the belt can also refer to a young girl "of high birth" (*sujātā*) dressed in a golden sārī who thrills in ecstasy at the touch of her lover's hand.<sup>117</sup>

Deśika takes the fine art of hyperbole here to a level above even that of the *Song*.

### Icons of Icons: Concluding Reflections

A major difference, however, between the Vaiṣṇava *anubhavas* of Tiruppāṇālvār and Vedāntadeśika and the *awṣāf* of the ancient Near East is the former's undeniable extra-erotic, esoteric context. Such limb-by-limb descriptions get part of their literary inspira-

tion from the poetics of early Indian *kāvya* (both Hindu and Buddhist), but, as I have shown, they also allude to yogic visualization practices based on the southern tantra, the Pāñcarātra Āgamas.

In tāntric meditation, adepts are taught, by way of certain seed mantras, how to construct within their own bodies the body of the deity. The *anubhavas* spoken of in this study in a sense do this for us. Their very recitation bodies forth God. They articulate both the spontaneous enjoyment of the beauty of God and the rarified ritual map of a spiritual elite, the connative and cognitive. It is within this meditational tradition that we are able perhaps to understand these poems themselves as “icons,” “bodies” of God. Understood in this way, they are “icons of icons.” With this in mind, it is significant that one of the early Śrīvaiṣṇava commentators on Nammālvār, Vaṭakkuttiruvītippillai, compares Nammālvār’s great cycle of poems, the *Tiruvāymoli*, to the temple image (*arcāvatāram*).<sup>118</sup> Whatever one might say about the apparent “iconicity” of these poems, no one would deny that the tradition ascribes great spiritual power to their recitation. These are not only literary but liturgical/cultic texts. As Norman Cutler has observed in regard to the Tamil bhakti tradition as a whole, a bhakti lyric not only records a specific saint-poet’s experience but is also the “occasion for a ritualized reenactment of the events and emotions portrayed in the poem.”<sup>119</sup> In bodying forth God, they too are able to grant grace.

One sees this dimension most clearly in the *phalaśrutis*, or end verses describing the fruits of singing the poem, as common in Deśika as they are in the early Ālvārs. I simply quote from the *phalaśruti* of Deśika’s praise of Lord Varadarāja at Kāñcī:

Those who accept this lofty hymn  
sweet to the ear  
composed by Vēṅkaṭanātha out of devotion  
will pluck with their bare hands  
every last fruit  
from the wish-granting tree  
set on the summit  
of Elephant Hill!<sup>120</sup>

It is time now for us to treat the poetics of Deśika’s Sanskrit *stotras* not merely as imitations or “translations” of a specific Tamil model but in their own right. Only by closely studying Deśika’s *stotra* styles, as we studied his Tamil *prabandhams*, can we get a fully nuanced picture of Deśika “the philosopher as poet,” or get a sense of his dynamic relationship with the Tamil Ālvār tradition. Only after setting ourselves the task of studying selections of his hymns in all three of his working languages will we be able to begin to see in what complex way Deśika’s texts are “indexical” symbols of Ālvār emotionalism.<sup>121</sup> We will also see how his texts further the regional and linguistic scope of southern bhakti emotionalism.

In pursuing my study of the *stotras* to Varadarāja at Kāñcī and Devanāyaka at Tiruvahīndrapuram, I will continue what I have begun in the final section of this chapter, though my context will be not only that of Tamil bhakti but also Sanskrit poetics and the “northern” traditions. We will explore the many ways in which Deśika’s Sanskrit hymns to Vishnu’s temple icons (the *arcāvatāras*) creatively echo not only the Tamil tradition but create something new out of their own indigenous Sanskrit materials.

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## PART III

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# THE OLD NORTHERN TONGUE AND ITS COSMOPOLITAN COUSIN

Singing the Southern Tradition  
in Sanskrit and Prākṛit

. . . the mother-tongue  
of all mother tongues . . .

*and*

. . . the sweet lisping tongue  
of Brahmā's young wife . . .



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## The Dark Blue Flame of the Sacrifice

### Praises of Kāñcī in the Northern Tongue

stotram māyā viracitam tvadadhīnavācā  
 tvatprīṭaye varada yat tadidaṃ na citram  
 āvarjayanti hṛdayam khalu śikṣakānām  
 muñjūni pañjaraśakuntavijalpitāni

It's no wonder, O Varada, that this poem  
 gives you delight:  
 I wrote it down,  
 but its words come from you.

Don't the sweet prattlings of the caged parrot  
 melt the heart of his  
 master?

—Vedāntadeśika  
*Varadarājapañcāśat*, 6

upavanaśukavṛndairudgṛṇadbhīrstrivedīm  
 pratikalamanumeyaprācyadharmānubandham

In these woods and groves  
 crowds of parrots chant the three Vedas,  
 hinting at times long past when the old rites  
 were done  
 and done well!

—from Deśika's description of Rāma's  
 Ayodhyā in *Samkalpasūryodaya*, 6. 27

### Introduction: Singing the Southern Tradition in Sanskrit

In an attempt to describe and assess the bhakti poetry and poetics of Vedāntadeśika I have explored in some depth three of his representative Tamil *prabandhams* as well as his Sanskrit *dhyānastotra* modeled after a Tamil poem of the Untouchable saint-poet Tiruppāñālvār. We have also had occasion to get a sense of Deśika's *maṇipravāla* prose style in his *Attikīri Māhātmyam*, a text that surrounds and contextualizes, in a kind of contrapuntal voicing, his long Tamil *prabandham* to Varadarāja at Kāñcī, and in the *Munivāhanapōkam*, his commentary on Tiruppāñ's stanzas.

Deśika's *prabandhams* reveal a poet working closely within the Tamil tradition, in some cases reproducing classical Tamil literary tropes and devotional motifs, though within later didactic, sectarian, and theological frameworks that set him apart from the Tamil saint-poets (the Ālvārs). Deśika brings to the Tamil *prabandham* a rich repertoire of literary and theological forms that prove his mastery of a complex literary heritage of the Tamil language—its indigenous semantic and syntactic structures—while also alluding to the resources of Sanskrit ornate poetry (*kāvya*) and the philosophical and theological vocabulary of the Ācārya-poets. As we have also seen, Deśika's theology as expressed in the form of poetry is decidedly (and appropriately) more fluid than in his purely discursive, doctrinal prose works and commentaries, even those written in the hybrid forms of *maṇipravāḷa*. The poem creates a rich symbolic and aesthetic space where the doctrine and theological precept of the philosopher (the *tarka* of the *tārkika*) meet the imagined experience (*anubhava*) of the poet (*kavi*). Such a dynamic between doctrine and poetry, precept and piety, is present in many world religions; examples of poetic exceptions to the rules of theologians can be multiplied cross-culturally.<sup>1</sup> The difference here is that we can see the process of such an encounter unequivocally in *the same person*, in one body of work. Though not wholly exceptional, this is certainly a rarer, and too-little studied, phenomenon.<sup>2</sup> Such a confluence of the discursive and symbolic-imaginative modes of expression is built into Deśika's very epithets, which describe him as the "lion among poets and philosophers" and a master of all "tantras" (a term that embraces, as we have seen, a rich spectrum of meanings, from the "arts" and the "sciences," to "logic" and "mysticism"). This diversity of gifts is mirrored by a diversity of languages, literary forms, and genres in his poetic work.

I turn now, in the next two chapters, to a selection of Deśika's praises of temple icons in the "old" "northern tongue."<sup>3</sup> I will treat his *stotras* in Sanskrit to Varadarājaperumāḷ in Kāñcīpuram in this chapter and to Devanāyaka in Tiruvahīndrapuram in chapter 7. Chapter 7 will also treat his "century" of verses (*śatakam*) in Māhārāṣṭrī Prākṛit to Devanāyaka.

How do these groups of poems compare with those written in Tamil to the same gods in the same shrines? Do they reflect the general tenor of *akam* and *puṇam* forms of devotion we have seen in the Tamil *prabandhams*? Do they generate the same variety of semantic registers and doctrinal fluidity as the Tamil poems? We have already seen that one cannot fully assess the riches of Deśika the philosopher as poet only by looking at his Sanskrit works; we must also take into account his work in Tamil. But having looked at the Tamil, we must then return to the Sanskrit. To privilege one discourse or one language over another, in Deśika's case, is to distort the distinctive polylinguistic cosmopolitan context of his devotional poetics. This "Tamil Deśika" is equally a "Sanskrit Deśika"; and, vice-versa, this master of the Sanskrit "cosmopolis" is equally at home in the regional cosmopolitan vernacular of Tamil and the most refined of southern Prākṛits, Sanskrit's cosmopolitan cousin.

However, before I tackle directly Deśika's Sanskrit hymns to Varadarāja and Devanāyaka, and their roots in the Sanskrit *stotra* and Ālvār Tamil traditions, I must briefly treat one of the most vivid *literal* portrayals of the Ālvārs themselves in a Deśika *strotra*.

The First Three Ālvārs and the “Lord of the Porch”

One vivid example of Deśika’s direct reference to the Tamil Ālvārs in a Sanskrit *stotra* appears in his *Dehalīśastuti* (“Hymn for the Lord of the Porch”), a *stotra* written in praise of a specific temple icon (*arcāvatāra*) of Vishnu at Tirukkōvalūr, a shrine made famous by the early Ālvārs.<sup>4</sup> According to a local legend (*sthalapurāṇa*), it was at Tirukkōvalūr that the first three Ālvārs of the southern Vaiṣṇava tradition received a revelation from Vishnu. While huddled on the temple porch (*īṭaikālī*) in a rainstorm, the three poets suddenly felt another presence among them; each felt an uncanny force that pressed them in, squeezing them together in the small space of the porch. With their “lamp of knowledge” they perceived that it was Vishnu himself who had entered the porch, and expanding his size, had begun to squeeze them tight. This experience inspired in all three simultaneously an ecstatic outpouring of song. They are “squeezed” into song, each singing the Tamil poems attributed to them in the *Divyaprabandham*.

This story, barely hinted at in the poems of the Ālvārs themselves, is summarized in a passage from the twelfth-century Sanskrit hagiography, the *Divyasūricaritam*:

Entering there,  
Lotus-Eyed Vishnu gently squeezed them  
like stalks of sugar-cane;  
  
with this sweetest juice of the cane,  
and the cool nectar of their hymns,  
  
he set out to revive  
those mortals who burn  
in the flames  
of this world.<sup>5</sup>

Deśika’s fourteenth-century Sanskrit *stotra* also praises this extraordinary event on the *īṭaikālī* of the temple. His *Dehalīśastuti* is a praise of the first three Tamil poets and the Lord of Tirukkōvalūr written in a vigorous, ornate Sanskrit permeated with South Indian motifs and symbolism. Friedhelm Hardy, in his essay on this *stotra*, reflects on the poem’s “southern Sanskrit,” pointing out the strangeness of the word *dehali*, a hesitant translation of the Tamil word *īṭaikālī*.<sup>6</sup> The poem seems to represent, in many places, a kind of “translation” of local Tamil forms and sensibilities into translocal Sanskrit. In Deśika, the night on the porch goes like this:

By the light of a wondrous lamp  
whose flame burned with the heat  
of the sun  
in dead of night,  
with love as its oil and pure matter  
as its wick,  
  
they saw you—

those pure masters among poets  
 whose eyes are Veda-study  
 and yoga—

you, squeezed into the tiny space  
 of that house!

Your copious flowing juices,  
 created when you squeezed those primal poets—

Poykai,  
 and the others—

sweet as sugar-cane on the shores  
 of the river Peṇṇai,

must have congealed again  
 as the sugar in the nectar  
 of your lotus feet  
 enjoyed by those who seek  
 no other God but you  
 alone.<sup>7</sup>

Deśika, however, as I have already noted, did not merely *describe* these poets and their remarkable revelations in the Sanskrit language; as we have already seen with his Tamil work, he did not rest content to gaze lovingly into Ālvār or Ācārya worlds of devotion as from a pious distance, but most significantly wrote poems in his own Sanskrit voice modeled after those of the earlier Tamil or Sanskrit master poets.

It is to such poems that I now turn, beginning in this chapter with Deśika's Sanskrit praise of Lord Varadarāja at Kāñcī, one of two major *arcāvatāras* in his religious world. For reasons of length, I will not attempt a complete translation of this poem, but will select, for translation and commentary, those verses which have the most impact on my study of Deśika's hymns in their South Indian tradition. For a clear, literal translation of this *stotra*, see Pierre-Sylvain Filliozat's edition of the *Varadarājapañcāśat*, referred to in the notes throughout this chapter.

### Dark Blue Fire of the Sacrifice: A Reading of *Varadarājapañcāśat*

#### *A Theology in Miniature*

We return to the Kāñcīpuram Lord Varadarāja of Deśika's Tamil *Meyviratamāṇmiyam*, but this time refracted through the prism of a Sanskrit *stotra*, the *Varadarājapañcāśat*, or "Fifty Verses on Varadarāja." These fifty verses are an important part of yearly devotions at Varadarājaperumāl in Kāñcī, being one of two Sanskrit *stotras* recited on six occasions during the liturgical year.<sup>8</sup>

Deśika's poem begins, in the traditional manner of the Śrīvaiṣṇava *stotra*, with a *maṅgalaśloka*, a prayer in *mālinī* meter for prosperity, happiness, and auspiciousness (*kuśalam*)—a decidedly "this-worldly" religious virtue.<sup>9</sup> Such prayers for worldly happiness, well-being, even longevity and prosperity, are common in the earliest strata of *stotra*

literature, as Jan Gonda has observed.<sup>10</sup> In some cases whole *stotras* were composed to be used as talismans or charms for good luck, wealth, or religious power. The Śrīvaiṣṇava *stotra* often expresses such a talismanic dimension in its first verse—normally a prayer in the benedictive (*āśir liṅ*) or precative form—and in the final *phalaśruti*s, concluding verses that describe the manifold benefits (“fruits,” *phalāḥ*) of reading, reciting, or studying the poem. We have also seen how the *anubhavas* or limb-by-limb “enjoyments” of the body of Vishnu, one of the major forms of passionate devotion in the tradition, serve not only as hymnic praise but as visualizations of the body of God, icons of icons that are equivalent to the god himself as granters of grace.<sup>11</sup>

Deśika’s *maṅgalasloka* to Varada, according to the commentaries, does all these things at once. For it is not only a simple prayer but also a detailed evocation of the forms of Vishnu according to the Pāñcarātra, including the poles of *paratva* (“divine superiority”) and *saṁlabhya* (“accessibility”). This initial prayer is deceptively simple and straightforward: to the Śrīvaiṣṇava commentators, it is nothing less than a theology in miniature, evoking and embodying the transcendental, mythic, and iconic forms of God. Like the deceptively simple opening of its sister poem in Tamil, the “Splendor,” this stanza holds within the shell of its lyric praise a scholiast’s paradise of suggestion:

I

Ineffable mass of grace  
who dwells on the peak of Elephant Hill,

dark blue flame in the altar  
of the Lotus-Born’s  
horse sacrifice—

wish-granting tree hugged by a slender creeper,  
the Milk Ocean’s  
daughter:

may he make us prosper!

Varada’s transcendental form is evoked by the alliterative phrase *ko’pi kārūṇyārāṣiḥ*: a strange, indescribable, otherworldly “heap” of mercy or grace. Varada has a shape and name—this god is a personal god—but one inconceivable in normal discursive terms. “Heap,” “mass,” or “hunk” (*rāṣiḥ*) is about all we can say about the supernal form of deity (his *paratva*).<sup>12</sup> But this blissful mass of grace is also *here*, in the sacred place, on the peak of the “Elephant Hill” in Kāñcī.<sup>13</sup> This Lord is Lord of a shrine, a locale; it is God taken form in an icon. This image, says one Sanskrit commentator, “suggests the extraordinary accessibility (*saṁlabhya*) of the *arcāvatāra*.”<sup>14</sup> Varada here is also the Wish-Granting Tree of Paradise, as well as the focus of myth. He appeared, as we have already seen, as a deep blue flame in the sacrificial fire of Brahmā, his own distinctive color within the tawny-red flames of Agni;<sup>15</sup> and his wife, Lakṣmī, was one of the precious things churned out of the Milk-Ocean in the famous purāṇic myth.

This stanza, in the technical vocabulary of Sanskrit poetics used by at least one Śrīvaiṣṇava commentator, is a “mixed figure”; it blends “representation/description” and “metaphor.”<sup>16</sup> But such formal categories of classification barely touch upon the

most important resonances of such poetry for the pious reader and/or listener. This stanza also speaks to the Śrīvaiṣṇava tradition of the Lord's supreme, mythic and iconic forms, his supremacy and accessibility, along with other formal theological attributes, such as *audārya* ("generosity") as the Wish-Granting Tree<sup>17</sup> and *kāruṇya* ("compassion") as the mass of inconceivable grace—all this, in a series of concise, elegant images.

### Poetry and Silence

After this summary verse, Deśika begins a series of disclaimers, the conventional claims of the poet's inadequacy before the awesome literary task at hand. This convention is common to classical Sanskrit ornate poetry (*kāvya*) and the religious *stotra*, to Kampan's *Rāmāyaṇa* and to Tamil *prabandham* literature.<sup>18</sup> One of the most famous examples of this convention of self-deprecation is in the introductory verses of Kālidāsa's *Raghuvamśa*, where the poet speaks of the scant powers of his mind, his mad desire to "cross the ocean on a stick," coveting the fame of poets like a dwarf who vainly stretches his arms to pluck a fruit high up in a tree, reachable only to a tall man. Yet, Kālidāsa continues, there is some space for those such as he: a narrow way, the width of a thread-hole bored into a precious stone by a diamond-pin.<sup>19</sup> Deśika's set of five verses are just as elaborately wrought as Kālidāsa's, though their context and intertextual references reflect decidedly religious concerns and a different pantheon of old master poets. In this Deśika also follows later models, including the Ālvārs and Ācāryas such as Yāmuna:<sup>20</sup>

II

Be patient, indulge this poor poet  
rash enough to sing you poems of praise,  
when even steady-minded monarchs among sages—  
unable to fathom  
your greatness—  
simply babble and fall  
mute.<sup>21</sup>

Here the late great poets in whose shadow Deśika writes, the "steady-minded monarchs among sages," are the Ālvārs—and even they, he says, were unequal to the task of praising this god. In the *Dehalīśastuti*, Deśika also alludes to a majesty that made even the first four Ālvārs "babble and stutter" (*gadgadikānubandham*). In Hardy's translation:

O Lord of the Porch!

Such great majesty as yours  
makes those who want to praise you  
stutter and then fall silent.<sup>22</sup>

But such bewilderment and stupor does not last long, in the poem to Varada or in the *Dehalīśastuti*. In the next verse of the *Varadarājapañcāsat*, the poet becomes suddenly quite "talkative":

III

Knowing well my heaps of sin,  
harvests of endless births,

O dear Lord, fearful,  
I can't say a thing!

O sweet Lord whose tender love  
flows without  
pretext,

your spontaneous tenderness alone  
makes me suddenly  
mad with words!

The key word in this stanza, one that has central theological importance analogous to the rich term *aṇṇu* in the first stanza of Deśika's Tamil "Splendor," is *vātsalyam*: "tenderness, sweet love, the love of a cow for her calf," from the root word *vatsa*, "calf." As we have already seen in our reading of Deśika's Tamil *prabandham* to Varada, *aṇṇu* is a Tamil term that evokes a spontaneous, tender love—the love of parents for children and the love of lovers. In the "Splendor," *aṇṇu* is one of those words whose semantic registers emphasize an experience of love and agency that is more complex, more fluid, than that allowed by Deśika's doctrinal formulations. The Sanskrit term *vātsalyam* has the same rich pattern of associations within the Śrīvaiṣṇava tradition, and Deśika's use of the term here reveals another example of the aesthetic space of the poem suggesting theological possibilities that nuance in significant ways the rational programs of Deśika's own prose.

*The Lord's Tender Mercy: Deśika the Poet and the Tenkalai Ācāryas*

*Vātsalyam* is one of the most charged terms in the Śrīvaiṣṇava theological debates. Piḷḷai Lōkācārya and his great disciple and commentator Maṇavāḷamāmuni hinge their entire argument on unearned grace on this word and its resonances. Deśika mentions it twice in stanza 3. First it appears in a theologically charged vocative that I have translated as "sweet Lord whose tender love flows without pretext": *avyājavatsala*: literally "you whose tender love is without pretext." What is suggested here is a spontaneous, sudden, unmerited tenderness (of a mother cow) at the sight of her calf. This spontaneity is suggested here by the modifier *avyāja*: "without pretext." We have seen before how, theologically, "pretext" (*vyāja*) is central to Deśika's view of grace and merit. There are limits to God's accessibility (*saulabhya*) and grace (*prasāda*) in Deśika's theology; for God to save his devotee there must be a pretext earned by lifetimes of good karma, however small. Without such a pretext (which implies some kind of gesture or action from the devotee), however small (*alpavyāja*), says Deśika, there is no *prasāda*.<sup>23</sup> It is on this point that Deśika differs from the Śrīraṅgam Tenkalai Ācāryas such as Lōkācārya. Deśika would defend a sense of human-divine cooperation, of human agency, however minute, in the action of salvation. Yet his use of the term *avyāja* here implies a sense closer to Lōkācārya than his theology would seem to allow. Lōkācārya emphasizes the causelessness



(*nirhetukamāka*) of grace, its unexpected, unearned quality—and so does Deśika in this verse.

Deśika's second use of the term comes when he describes what exactly makes him burst into speech: it is only (*eva*) the "tender mother-love" (*vātsalyam*) that is *niraṅkuṣam*: unfettered, unhooked, unobstructed, unconditioned. *Niraṅkuṣam* is syntactically ambiguous: it modifies both *vātsalyam* and the verb denoting the action of speaking, of becoming "talkative" (*mukharīkaroti*). Deśika's outburst of speech is as sudden and "without cause" as is the spontaneous, unfettered, unconditioned nature of the Lord's tenderness. Both are cut from the same wondrous cloth—or to use a metaphor more suited to the terms themselves—both flow from the same source.

One Sanskrit commentator on this verse, Śrīnivāsācārya, has drawn attention to the "special affection" (*snehaviśeṣaḥ*) the Lord has for this poet-devotee, an affection inspired by this devotee's very faults. Otherwise, given the faults that paralyze the poet, how could he be capable of composing such a poem? Ultimately, says the commentator, the Lord himself is the cause of the poem, singing his own praise through the praise of his great poet-Ācārya. This is the meaning of the *avyāja*: the poet has really "done" nothing, though the commentator will attempt to save Deśika's notion of *vyāja*, or the necessary pretext for salvation, by arguing that the poet's *desire for the prayer and the petition itself* (*prārthana*) is the *vyāja* for the grace embodied in the very poem that follows. The commentator finally analyzes the verse as an example of *vibhāvanālamkāra*, a literary form that emphasizes the miraculousness of the composition. Even when the *kāraṇas* or causes are absent, the *kāvya* or poem "takes place."<sup>24</sup> This is an elaborate literary way of describing the bhakti notion of undeserved grace, and it needs to be looked at more closely, especially as it appears so vividly in a poem of Vedāntadeśika. To do this we need to examine in some detail the Śrīvaiṣṇava history of the word *vātsalyam*.

For both Deśika and Lōkācārya the words *vatsala* ("loving one") and *vātsalyam* ("tender mother-love") evoke more than an abstract concept or term, but also, like many technical terms in Indian philosophy and poetics, carry within themselves an image, a picture.<sup>25</sup> I have translated something of that image behind the concept because it is very important to the Ācāryas. *Vātsalyam* in the Śrīvaiṣṇava tradition brings to mind the love of a mother cow and, in some readings, the physical act of lactation.<sup>26</sup> It evokes the image of a mother cow who, upon seeing her little calf, begins to lactate spontaneously. Love's trope here is the milk that flows from the teats of the mother cow spontaneously and instinctually. Deśika pushes this image by adding what for him was a charged adjective: the tenderness, like the milk that flows, comes "of itself."

Maṇavālamūni describes *vātsalyam* in vivid terms that for him have specific theological implications:

*Vātsalya* is the attitude of a cow toward her calf, where she accepts its defects with relish, gives it milk and nourishes it, and guards it from all who come near with her horns and hooves. In the same way, the Lord also accepts [the soul's] sins with relish, nourishes him with His own qualities called "virtues like milk" and watches out for both friends and enemies.<sup>27</sup>

Here the metaphor implies for the theologian that the Lord "relishes," even delights in, the "defects" of the devotee (*doṣabhogyā*). Such faults are seen, in the Śrīraṅgam Ācāryas, as humble "offerings" (*paccai*) to God. In a commentary on Lōkācārya's *Śrīvacanabhūṣaṇa*,

Māmuni elaborates on the cow-calf image, adding another image of childbirth and its pollution:

This [*vātsalyam*] is like the cow who won't graze on fouled ground, yet who lovingly delights in [licking off] the slime on her own calf which has just fallen from her loins. There is no virtue equal to this.<sup>28</sup>

In another place Māmuni remarks: "Doesn't a cow love the very slime on the body of the calf she has so gladly borne that day?"<sup>29</sup> Other metaphors for this kind of love come from the domestic realm of men and women. In another treatise, the *Tattvatraṭya*, Piḷḷai Lōkācārya remarks:

Like a man who looks but does not see the faults of his wife and sons, the faults [of the Lord's devotees] do not even enter his mind. . . . Like a man who delights in the dirt on the body of his beloved, He takes their sins as delight.<sup>30</sup>

The famous mythic examples of this gender imagery are taken from the *Mahābhārata* episode where the Lord was not offended by Draupadī's state of menstrual impurity to accept her surrender,<sup>31</sup> and from the *Rāmāyaṇa*, where Sītā only reluctantly bathes and ornaments herself before reuniting with Rāma, rather than rushing into his arms while still disheveled and smeared with filth. Rāma commanded her to bathe first, and yet later became angered at the delay to their reunion caused by the bath and fresh clothes. She should have followed her original instinct—the Śrīraṅgam Ācāryas imply—and come to her Lord straightaway, in all her "dirty" devotion.<sup>32</sup> And related to this image of the alluring but dirty, unornamented (and so impure) wife and the delicious taste of the calf's birth-slime, the virtues of the impure and unworthy, virtues expressed in vivid body language, is the denigration by the Śrīraṅgam Ācāryas of ornamentation itself. Lōkācārya and his followers focus on the tradition that Rāma preferred to make love to Sītā when she was entirely naked; for clothes, or even ornaments such as anklets or necklaces, were obstacles to the close embrace of lover and beloved.<sup>33</sup> Ornaments here are like "pretexts"; they are beautiful acts and gestures done self-consciously to attract the attention of the Lord. But such ornaments, and such self-consciousness, do nothing at all to attract God, but are distractions that impede the action of grace. One can "do" nothing; one must become (remain rather) spiritually "nude."

Finally, Lōkācārya summarizes, "removing faults is itself a fault" (*tōṣanivirutiṇāṇē tōṣamāmīṇē*), and Māmuni glosses:

Suppose that, like a beloved woman who removes the dirt from her body in expectation of enjoying union, the soul thinks he has to remove the faults adventitious to his utterly pure svarūpa before offering himself to the Lord. Such removal of faults, done out of his own self-compulsion, is itself a fault, because it obstructs the Lord's delight. For as with the lover and the dirt of the beloved, the fault itself is desired, and the Lord wants to enjoy him with it.<sup>34</sup>

Deśika, in his doctrinal works, most particularly in the *Rahasyatrayasāra*, argues strenuously against what he sees as the exaggeration (*ativāda*) of this position. God can be seen, indeed, to *ignore* the faults of those he loves, but to say that the Lord actually *enjoys* the faults and sins of his devotees is going too far. This takes doctrinally crucial agency away from the human person. Moreover, it would imply, Deśika argues, that the more faults we accrue, the more precious we will be in the eyes of the Lord:

The statements that the faults of the prapanna are like dirt on the body of beloved wife or the slime on the calf mean that if evil people become prapannas the Lord will not forsake them but correct them. Otherwise, if this means that even future deliberate sins are enjoyable to the Lord, then the prapanna should acquire as many as he can!<sup>35</sup>

He voices a similar critique in his Sanskrit commentary on Rāmānuja's *Śaraṇāgati-gadya*:

God has been described as “*śaraṇāgata-vatsalaḥ*.” This means that His *vātsalya* is His affection for those souls whom He has promised to save, and this affection [*prīti*] goes to the extent of ignoring [screening off from vision] their faults. However, the view that the faults are considered as virtues is an exaggeration [*lativāda*].<sup>36</sup>

In Deśika's view, a theology of God's “love of faults” would open the divine to the charge of partiality and cruelty. As we have already seen, Deśika is careful to preserve a delicate balance between the extremes of grace and individual effort—the antinomian tendency of divine ecstasy and a wooden notion of grace earned by the letter of scriptural obedience. His theoretical writings trace a kind of “middle way” between these two extremes. There is the innate or spontaneous compassion of God (*sahajakāruṇya*) and the grace (*prasāda*) prompted by the “merest pretext (or excuse)” (*alpavyāja*). This pretext placates (*pra-sad*—he plays on the sense of the verb) the Lord's anger, and opens the way for His saving action, a “special grace” (*prasādaviśeṣam*).<sup>37</sup> One's salvation is always the result of a synergetic and dialogical relationship between soul and Lord, even if salvation be the result of good karma, many lives of good deeds ripening spontaneously in one moment of grace, seemingly “by accident.”

One of Deśika's Sanskrit commentators, as we have seen above, identifies the very prayer of petition, even the *desire* to pray, as a necessary *vyāja*, an “excuse” for God's saving action. Deśika himself will temper this notion of *vyāja* by emphasizing the Lord's passionate search in the heart and in the actions of the devotee for any pretext to grant salvation. As Patricia Mumme summarizes, Deśika “conceives of the soul's salvation as the result of a continuous chain of cause and effect; at every point in the series the Lord's grace both prompts and is prompted by the soul's karma.” In his own words:

Even before the act of surrender done by the soul for his own protection, the Lord himself—the agent of all (*sarvakartā*) on the analogy of seed and sprout—prompted him to do something [that forms] the particular cause [for that surrender] such as an accidental good deed (*yādṛcchikasukṛta*) occurring as a result of the ripening of some particular [facet] of the stream of karma which has been flowing without beginning. Therefore we have no right to say we have saved ourselves. Rather, it is proper to affirm that . . . the Protector of all causes us to engage in a means and [then], placated (*prasanna*) by this activity, saves us.<sup>38</sup>

Thus, all is in elegant balance. Even what we would term accidental, pure chance, the name of God on our lips, a chance encounter; all this is the result of a “particular, distinctive ripening of a stream of karma that has been flowing on forever, without beginning and without end, on the analogy of the sprout from the seed.”<sup>39</sup>

But when we turn back to Deśika's stanza on Varada's “spontaneous tenderness,” his divine love of the mother cow whose milk flows at the sight of her calf, the word-picture conjured by the vocative *avyājavatsala*, we see the fine synergy cultivated in the poet-philosopher's prose dissolve before the experience described in the space of the

*stotra*.<sup>40</sup> So much depends upon so small a word: *avyāja*. In this, and in the following three verses, Deśika's notion of self-effort is reduced very nearly to zero. As Hardy has also observed in the structural movements of Deśika's *Dehalīśastuti*, here the element of human cooperation in salvation "shrink[s] to almost zero."<sup>41</sup> Deśika goes on:

IV

What can I say to praise you,  
and how can I say it?

O Varada,  
my light is small, a firefly's  
meagre sliver.<sup>42</sup>

But give me mind and a tongue for singing,  
and I'll straightaway  
delight you  
with words of praise!

Here, says the Sanskrit commentator Śrīnivāsācārya, he asks for something small, only a few "words of praise" (*stutipadaḥ*)—this is proper for the prayer of a pitiable man. By this, the commentator continues, Deśika continues to exalt the astonishing origin of these exquisite Sanskrit verses that inspire the Lord's special delight (*viśiṣyapṛīṭaya*) in his devotee.<sup>43</sup>

This stanza is followed by a stanza remarkable for its economy of line, its conciseness, its clipped, nervous syntax:

V

My power alone—  
what can it really  
accomplish?

O Lord of Elephant Hill,  
what use would you have  
with anything  
I achieve?

But if something must be done,  
let it be done by me!

Ah, but even that—  
would it not be done by you?

If you don't desire it,  
nothing happens.

Taken literally, this is a very strong statement of a posture made into doctrine by the Tenkalai or "Southern School" of Lōkācārya—that of the devotee's *akiñcanatvam*, "being of no use at all" in the economy of salvation. This is yet another example of Deśika's poetry coming closer to, or at least including, the views of his rival Lōkācārya.<sup>44</sup> And though

it is important to keep in mind Śrīnivāsācārya's reading of these stanzas of petition as *themselves the pretext* that solidifies a divine-human relationship,<sup>45</sup> *within the rhetorical space of the poem* the point of view is virtually identical to the Lōkācārya position.

Śrīnivāsācārya's reading of these verses is beautifully consistent with the subtleties of Deśika's doctrine of *vyāja* and human-divine synergy, and reflects the general readings of the Vaṭakalai or "Northern School" that claims Deśika as its preceptor. These prayers, says the Vaṭakalai tradition, express a sense of worthlessness that inspires compassion (*kṛpa*) in the Lord, and without such compassion and grace, the direct experience (*smṛtirūpa*) of God that these verses describe could not occur. Yet we also cannot afford to ignore what Hardy has called the doctrinally "fluid" nature of the Deśika *stotra* itself. Deśika the poet expresses here, in the imaginative structures of the poem, a "dialectical 'almost no co-operation'"<sup>46</sup> that recontextualizes and, in a clever way, subsumes, the position of his philosophical and theological opponent. It is here, in the philosopher as poet, that we see the true dialectical genius of Vedāntadeśika.

### *Possession and the Parrot*

Finally, we have the parrot stanza, last in this series of "deprecatory" verses:

#### VI

It is no wonder, O Varada, that this poem  
gives you delight:  
I wrote it down,  
but its words come from you.

Don't the sweet prattlings of the caged parrot  
melt the heart of his  
master?

This prattling parrot suggests many things. It not only embodies the traditional conceit of inadequacy, the image of the humble and inadequate vessel of praise or of the soul trapped in the cage of the world<sup>47</sup> but also suggests the devotional convention of the Lord singing his own song in praise of Himself through the poet-devotee. It is also a trope of divine possession, in the charming garb of the trained parrot's parroting. This sense of ecstatic possession and "frenzy" (*veṛi*), of being "taken over" by the Lord, is central to ancient Tamil religiousness and becomes one of the defining elements of early Tamil bhakti. Bhakti in the Tamil tradition indexes a specific kind of emotional experience of "participation"; it describes passionate human-divine union expressed in images of eating and being eaten, even to the extent that the bhaktas are said at moments to share their inner nature with God. This sense of bhakti, as A. K. Ramanujan has shown, holds to the literal meaning of the root verb *bhaj*: to eat, enjoy, participate, share.<sup>48</sup> Such intimacy is also juxtaposed in the poems of the Ālvārs with the equally radical experience of separation. It is this "union-in-separation" that Hardy has described as the distinctive experience of *viraha-bhakti*, an experience that is first articulated in the Tamil literature before it influences the later Sanskrit tradition through the *Bhāgavata Purāṇa*.<sup>49</sup> Deśika more directly articulates this brand of ecstatic bhakti, as we have al-

ready seen, in his Tamil lyrics to Devanāyaka, particularly in his depiction of the heroine in ecstasy before the coming of the monsoon clouds in the *Mummaṇikōvai*.<sup>50</sup> Here, the parrot image suggests such ecstasies only indirectly; it is present in this verse, in the reverberations of the image, though it is a subtle and secondary motif, and one folded, iconically, into a deprecatory verse.

D. Ramaswamy Ayyangar, in his commentary on this stanza, cites Nammālvār's *Tiruvāymoḷi* 7.9.2, where the Lord Himself sings "sweet poems" (*īṅkavi*) inside the Ālvār, which the saint-poet then puts into his own words (*eṇcollāl yāṇ conṇa*).<sup>51</sup> The preceding stanza also expresses this kind of possession and is nicely translated by Ramanujan:

My Lord  
     who swept me away forever  
     into joy that day,  
  
 made me over into himself  
 and sang in Tamil  
 his own songs  
 through me:  
  
 what shall I say  
     to the first of things,  
     flame  
     standing there,  
  
 what shall I say,  
     to stop?<sup>52</sup>

Ramaswamy Ayyangar follows this with an example from a Sanskrit text, the *Viṣṇusahasranāma*, which describes the Lord as one "fit to be praised"; "who delights in praise"; "who is the praise itself," as well as "the one who praises."<sup>53</sup> This series of metonymies is also suggested in many poems of the Ālvārs, as well as in this and other stanzas in Deśika, and the parrot is one of the animals most often cited as a symbol both of the prattling but quite seriously possessed devotee, parroting the Lord's song, and of the Lord himself.

There are many examples in classical Tamil literature of pining heroines who keep parrots and who tell them all the secrets of their love, only to be exposed when the miserable little creatures happen to prattle at the wrong time. They also function as messengers between lovers. The Tamil bhakti poets use these conventions in their religious poems. In many of Nammālvār's poems, the heroine/saint-poet tells her parrot to go find and report back to her information about her beloved, a beloved who incidentally looks remarkably like the parrot itself.<sup>54</sup>

The same also goes for Tirumaṅkaiyālvār. As Ramaswamy Ayyangar notes, Tirumaṅkai, in the *Tiruneduntāṇṭakam* 13-14, describes a young girl in love who doubles for the saint-poet, teaching her parrot to repeat the names of Lord Vishnu. When it does, she rejoices and honors the bird with folded hands as if it were the Lord himself.

One of the most powerful examples of the parrot doubling for the Lord, a pure metonymy, is from Nammālvār, where the animal represents the "absent presence" of Vishnu in the style of *viraha* bhakti:

Stop your sweet prattling,  
 you foolish little  
 parrot! I raised you  
 like a child,  
 I took such care!

Kākuttan, my precious life,<sup>55</sup>  
 has lips as red  
 as your beak; his feet  
 hands and eyes  
 are red like yours;

his skin—your feathers’ shining  
 dark emerald!  
 He entered me, ate me, swallowed  
 me whole—then  
 left me here  
 alone.<sup>56</sup>

All these parrots are implied in Deśika’s image, along with those who chant pure Sanskrit in paradisaical landscapes, as well as the vivid, even more ancient, image of the “one God” (*eko devaḥ*) as the “dark blue bird, the green parrot with red eyes” in the theistic Śvetāśvatara Upaniṣad.<sup>57</sup>

### A Narrative Transition

After these verses the *stotra* proper begins. In an architectural sense, after mental preparation and prayer, we begin our approach to the temple, scanning the sculptured stories and forms of God depicted on the sides of the temple tower, before passing through its shady archway.

In verse 7 the *sthalapurāṇa* is finally mentioned. Brahmā, the Lord of Creatures, is granted a vision of the Lord who “cannot be seen” by performing a horse sacrifice in the “Land of True Vows” (*Satyavratākṣetra*, i.e., Kāñcīpuram). In this transfigured space, remarkable things can happen; here, it is said, “all beings are able to see [the Lord] transfigured by mercy” (*karuṇāpariṇāmataste*).

All beings: Śrīnivāsācārya spends several pages theologically justifying this “divine sight” miraculously granted to all creatures. Is it a natural vision of the natural eye (*prākṛtacakṣus*), granted to all “natural beings” indiscriminately, or are all granted in some special way a “divine eye” (*divyacakṣus*), a mental vision (*mānasa eva*) of God? The verse implies that the mercy of Varada is so extreme (*atyantadayā*) it flows out to all who come near the shrine, giving them a direct, presentational vision of God with their “natural” eyes (*sākṣātkāra*). This is why Deśika includes in his verse the vocative *hanta*, “Ah, wonder!” The Sanskrit commentator wrestles with the implications of this claim, tracing various strands of argument and ultimately coming to the conclusion that this was no ordinary “natural” vision, though it has to do with a “material” object: the holy icon (*prākṛtadivyaṅgraha*). The form of God seen by all beings is the lovely iconic form of God in the temple (*arcāvatāra*), a portion (*aṃśa*) of the Godhead, but one that in-

cludes in its “most holy and sublime” and “beautiful form” *all* forms of God, even the splendor of the heavenly supernal form itself. Though the iconic form of Varada is not yet invoked by Deśika in the *stotra*, what certainly lies behind this assertion of radical accessibility is the Śrīvaiṣṇava theology of the icon inherited from the Āḷvārs.

And there are more marvels attendant upon Brahmā’s sacrificial ritual. In verse 8 the gods themselves, to their great consternation, did not receive the oblations offered in their names, but Agni, the sacrificial fire, delivered them straight to their ultimate source, the Lord himself. The Lord—the one personal God—is the only eater of oblations in this bhakti *māhātmyam* or narrative hymn. Only after Lord Varada appeared in the fire, in his visionary splendor, did the gods enjoy, with their naked eyes (*caḥṣuṣaiva*), the “sweet essence” (*rasam*) of Brahmā’s sacrificial offerings. Like the saint-poets who would come after them, they ate the beautiful form of God with their eyes. Bhakti, in good Tamil style, is alimentary: devotion is the tasting and eating of God.

With this episode, for reasons of genre, the narrative portion of the *stotra* ends. For, unlike the Tamil “Splendor,” which belongs to the *māhātmyam* genre of poetry (Tamil: *mānmiyam*), the *stotra* makes no attempt to narrate in detail the legend of the holy place itself, but is rather a mixture of pure praise and lyrical metaphysics.<sup>58</sup> Deśika, though creative, is always true to his literary form.

From verses 9 to 15, Lord Varada is depicted as the awesome Absolute Lord of the Viśiṣṭādvaita philosophy of Rāmānuja. He is the cosmic Lord, putting on the costumes of the great gods in the “dazzling play of creation.” He is both the clothes put on and the wearer of clothes, both surface and depth (9–10). But those who mistake the body for the soul, seeing merely the “skins” (*kañcuka*), fall, their minds hopelessly confused. Only when one holds to what lies behind all forms, the supernal Form of forms, only then can one understand how all things, including the *avatāras* of Vishnu like the Fish or the Tortoise, are merely the projections of Varada’s illusive divine power (*māyā*).

In verse 12, the Lord is described as the “most extreme limit of all speech” (*sarvavacasā-mavasānasīmām*), which harkens to Rāmānuja’s doctrine in the *Śrī Bhāṣya* and *Gītābhāṣya* of *sarvaśabdavācyaṭvam* that God is “what is spoken by every word,” the signified of all signifiers.<sup>59</sup> Here, too, the “Lord of Elephant Hill” is the Self (*ātman*) within all sentient and insentient beings; the root cause of creation whom the imperishable words of the Veda declare; and in a litany of metonymies framed by the particle *iti*, this Lord of Elephant Hill is the Self, the All; is Brahman, the formless absolute; is Śiva, Indra, and the Sun; is luminous Svarāṭ. This litany is a poetic echo of Rāmānuja’s doctrine of *sāmāñādhikaraṇya*, or “correlative predication”: each adjective used to describe the absolute is a real mode of the divine; the divine is a nondual but differentiated reality. The value here is placed both on the “one” and “the many,” on a certain identity-in-difference between God and the world.<sup>60</sup> By verse 14 we have met with Varada the lawgiver whose ritual commands even the gods must obey, whose auspicious or inauspicious fruits are reaped by divine and human alike, and who is identified with the Veda-tree under whose branches (*sākhās*) “crowds of gods alight like birds.”

This god is not only an accessible Lord in the shrine image but a protean god who sends out marmoreal forms of himself throughout the cosmos; and by verse 15 we find him revealed as a distilled form of Being itself, the awesome Sat of the Upaniṣads. We move from the cosmic/mythic to the abstractions of philosophy, but the emphasis thus far has been on the supremacy (*paratva*) and Lordship (*aiśvarya*) of Varadarāja.<sup>61</sup>



*Singing the Body of Light and Bliss: The Lord in Essence and Manifestation*

Ślokas 16 to 28 describe the five forms of the Lord in Pāñcarātra theology: *para*, *vyūha*, *harda*, *vibhava*, and *arcā*. These verses are fine examples of the philosophical lyric *stotra*, where the abstract and argumentative modes do not break the poetic tone.<sup>62</sup> First, Deśika composes, in the majestic cadences of the Upaniṣads, a litany on the Lord's ineffable, transcendental "essential nature" (*svarūpa*), which is "rooted in peace," "eternal," "supreme," "all-pervading," "infinitely subtle," consisting of "unbroken bliss."

## XVI

Those blessed ones, O Varada,  
meditate with tranquil minds  
on your essential  
nature:

rooted in peace, opposed  
to every defiling thing;

eternal, supreme, all-pervading,  
infinitely subtle,  
made of seamless  
bliss.<sup>63</sup>

Then comes a fascinating passage that refers to the Lord's "enjoyment-body," his supernal body of "bliss" or "delight" (*sukharūpa*),<sup>64</sup> which can either refer to the transcendental, ineffable, and visionary "form," with its marks of the Cakravārtin (the "Wheel Turner" or "World Monarch"), or the *divyamaṅgala vighraha*, the Lord's ravishing, blissful "body" (*rūpa*) in the temple. The ambiguity is significant. The stanza has deep repercussions for a theology of icons and a theology of the symbol. The "body" here is identified with what it symbolizes: the essential nature, the "soul," the "thing itself"; the manifestation (*vyaktim*) here is, precisely, the essence (*ātman*) made visible, articulate, apparent. It is the intuitive experience of this congruence that inspires religious rapture in the devotee:

## XVII

O Lord of Elephant Hill,  
whose body of bliss infinitely  
outstrips all created  
things,

they say what your inner nature is,  
so is your  
manifestation.<sup>65</sup>

Thus the minds of your servants  
ride the crazy swing of doubt,  
thinking:  
"This body, is it really you  
or merely of you?"

The implied answer to this rhetorical question is of course that the body of God is inseparable from “God Himself.” Śrīnivāsācārya cites as a source of this insight the *Tātparyacandrikā*: “Of what the Lord is made, his manifestation (*vyaktiḥ*) is made; the Lord is made of knowledge (*jñāna*), the manifestation is made of knowledge.”<sup>66</sup> Here we are given a visceral, concrete sense of the Śrīvaiṣṇava teaching on divine embodiment, the “nonduality” of God and his modes or manifestations. The “body” here, though *distinguishable* from essence or “soul,” is not *distinct*. God’s body—either the visionary, heavenly forms described in the Pāñcarātra tantras and sculpted on the sides of temples, or the material form of the icon in the temple sanctums—is not a product of nescience (*avidyā*) or *māyā* as a metaphysical illusion to be finally transcended, as in the Advaita Vedānta schools that Rāmānuja argued against. God here is the “real” ensouling divine nature within all his “bodies,” a divine nature that would not otherwise *be* visible, visionary, sensible—“aesthetic” in the literal sense of the term.<sup>67</sup> The symbol in this “theological aesthetics” is a *real presence*, the very appearance or embodiment of its referent, without thereby exhausting that referent.<sup>68</sup> The divine is *really revealed* in its many perceptible forms. In the semeiotic vocabulary of Charles Sanders Peirce, such religious forms are “iconic” signs, being in some way equivalent to their referents; they do not merely point to their objects, but make them immediately available.<sup>69</sup> In Roman Jakobson’s terms, we move, in this ecstatic vision of the body of God, from metaphor (seeing similarities in dissimilar things) to *metonymy* (seeing contiguity, where signifier and signified are set side by side, sharing the same “semantic” space).<sup>70</sup>

After this vision Deśika composes a remarkable set of verses that bring metaphysics and esoteric teachings to life. He moves through the initiatory forms of Vishnu according to the Pāñcarātra, stage by stage, in descending order.<sup>71</sup> First, *pararūpa*, or the supernal form of God in heaven:

### XVIII

When we really ponder your dazzling splendor,  
ever vigilant  
in driving away the night of delusion,  
ever expanding in radiance,  
unimpeded in darkness  
as in daylight,

O Lord of Elephant Hill,  
the thousand-rayed sun  
could be praised only as deepest  
darkness.

Then the four *vyūhas* or “emanations/transformations” of the body of God as they appear on the pillar of knowledge (*viśākhayūpa*: a “mast with diverging branches”) in Vaiṣṇa, the highest heaven (and on the sculpted pillars of many temple pavilions (*maṇḍapams*) in south Indian Vaiṣṇava temples). This pillar, like *stamba* grass, has four branches on four points of its stem: it is a tree whose trunk is marked with four knots, one at the bottom, two in the middle, and one at the top. Out of each knot four branches grow in the cardinal directions. One these branches stand the four *vyūhas*, Vāsudeva,

Samkarsana, Pradyumna, and Aniruddha; each branch, from top to bottom, corresponds to one of four states: waking, dreaming, dreamless sleep, and the transcendent “fourth stage.” The image is of the *stamba*-like tree-pillar slowly rising into the consciousness of the initiate in meditation:

## XIX

The subtle ones are awake  
to your fourfold nature  
slowly diffusing, displaying  
its forms:

its four portions of the branch,  
its four stages  
in the four places.

They relish the intricate transformations  
like branches of *stamba* grass  
the very form of knowledge  
arising in their  
hearts.<sup>72</sup>

Then this fine evocation of the interior or *harda* form of the Lord in the heart:

## XX

O Lord of Elephant Hill,  
the sages meditate on you  
as a dark emerald  
hidden in a precious  
casket—  
the quintessential wisdom  
of all the Upaniṣads—

in their hearts  
a slender ineffable flame shines like forked lightning  
in the center  
of a new cloud.<sup>73</sup>

The image of Varada in the heart suddenly brings wonder and doubt: given the majesty of the Lord’s essence and cosmic form, how can this same God fit into the small space of the human heart? Indeed this is an “ineffable,” “indescribable” flame (*kāpi śikhā*). The same question was asked in relation to the icon-body of God in the temple. Deśika expresses here the perennial devotional mysteries of the big and the little, first explored in Tamil by the Ālvārs in their many references to Vāmana, the dwarf incarnation of Vishnu who stretches to become the World-Strider Trivikrama.<sup>74</sup> This sudden sense of wonder begins a section on various *vibhāva* (mythic) forms of the Lord:

## XXI

When you have your vast shining home  
in the shape of the sea

and your famous heavenly realm  
beyond darkness,

how can this infinitely small  
dank hole in the body  
be an object  
of your desire?<sup>75</sup>

XXII

Once all universes  
fit into one small corner of the belly  
of your tiny  
infant's body  
the size of a Banyan  
leaf.<sup>76</sup>

But ah!  
how big they became, O Varada,  
when you put on the awesome body  
of Varāha,  
the Boar!

Ślokas 23–25 cover the *vibhāva* forms of fierce Narasiṃha, the “Man-Lion”; Trivikrāma, the “Thrice Victorious” dwarf-turned-giant who in three strides measured all three worlds, and Rāma. I translate the latter two:

XXIV

Taking the form of the crafty dwarf,  
you took three steps,  
striding  
the worlds—  
  
even now, by carrying on their heads  
the pure water of your feet,  
these creatures all become Śivas,  
Lords of grace  
and good fortune!

XXV

Long ago, bent upon the destruction  
of your enemy,  
you crossed the sea  
on a bridge  
made of mountains—  
  
even now, seeing that bridge,  
embodied beings cross the brimming  
six-waved sea  
of births!

As Ramaswamy Ayyangar notes, the omission of Krishna here, in his genial forms of a child or the young cowherder lover, is rather curious (Śrīnivāsācārya supplies citations to Krishna in his Sanskrit commentary). Among the human forms, we have only the decidedly heroic form of Rāma. Such an omission is perhaps significant to Deśika's devotional experience of Varada, indicating Deśika's emphasis on Varada as majestic, awesome, transcendental—in Tamil terms the *puṇam* hero—the God-King rather than the playful, erotic Lord. His depiction here is thus consonant with the picture of Varada in the Tamil "Splendor."<sup>77</sup>

Next we begin a long, measured, ritual approach to the inner sanctum of the temple, where we will encounter the majestic body of God in its *arcā* or icon form. The language and imagery here fits the general Tamil picture of Varadarāja we saw in chapter 3. Though there is the vivid image of God as cool dark collyrium (kohl: *aṇjanam*) applied to the eyes, an image that has erotic overtones in other hymns to other forms of Vishnu, here the mood is decidedly chaste and unerotic. Emphasis here is on the mystical powers of *siddhāṇjanam*—magic collyrium of the *siddhas*—and not its use as female adornment; the image serves to underscore the majesty and not the erotic allure of this form of Vishnu.<sup>78</sup> This is quite different from the love language used in Deśika's *anubhavas* of the icons of Devanāyaka and Raṅganātha:<sup>79</sup>

## XXVIII

Though their vision be milky with disease,  
O Lord of Elephant Hill,  
those who paint their eyes with your body—  
a most perfect  
mystical *kohl*—  
see you:

a great indestructible treasure  
hidden by your own dazzling  
veil of power,<sup>80</sup>

unseen by those who endlessly file past,  
just going  
through the motions.<sup>81</sup>

### *A Long Slow Surrender: Mercy, Unworthiness, and the Ritual of Prapatti*

The next verse works with images of bondage, both blessed and unblessed. Those whose affections are bound to Varada (*baddhabhāvāḥ*) scorn all other bonds and ties of attachments, even those connected with the gods and their glorious seats of power: for who, Deśika concludes, desiring freedom, would endure being tied to the walls of a prison-house, even if the chain be made of gold?<sup>82</sup>

Beginning with the next verse a series of stanzas (verses 30–43) depict the formal ritual of surrender (*prapatti*). The first verse of the set seems to hold fast to one aspect of Deśika's doctrine of *vyāja*: here the act of prayer, concretized by the physical act of *aṇjali* (hands joined in prayer), works to counter the punishing fruits of bad karma—it is seen literally as a "counter-arrow."<sup>83</sup> It is the gesture (*vyāja*) that stifles the anger of

the Lord as manifested in the misfortunes of karma, and is the first “gesture” in what for Deśika is a formalized *upāya* or full-blown and required “means” of salvation.<sup>84</sup> Here, technically, he parted ways with the Śrīraṅgam Ācāryas, who did not accept any notion of *upāya* when it came to salvation—though, as we have seen, Deśika’s poetry also creatively appropriates aspects of his opponents’ position. For even here, in this formal, ritual surrender pictured in a series of petitions, there is a counterforce at work that will reduce the gesture to *almost* zero:

XXX

Against your punishing arrow,  
 O Lord of Elephant Hill,  
 trailing in its wake the fruits of actions,  
 smeared with the venom of sorrow,  
 that can’t be driven off its course  
 by any creature—  
 from Brahmā down  
 to a glow-  
 worm—  
 impossible to master because of our heaps  
 of bad karma—  
  
 against that arrow  
 my only counter-arrow  
 are these  
 two hands  
 folded  
 in  
 prayer!

The verses that follow these are prayers of petition: for the solid raft of devotion so that the poet may cross the waters of births and deaths (*saṃsāra*) and for the cool glances of the Lord’s mercy, dripping sweet nectar, to fall upon the poet, who reels in the heat, thirsty among mirages. Deśika appeals here, in a theologically original way, to the personified compassion (*dayā*) of the Lord, a female double of the god himself, distinguished from the wife-goddesses Lakṣmī, Bhū, and Piṅṅai (Nīlādevī).<sup>85</sup> The picture that emerges here of the (male) Lord is the stern and unbending judge, one who follows the letter of karma. To win mercy, Deśika appeals to his own helplessness, even to the Lord’s epithet as protector in an almost taunting way (verse 35), but finally his prayers rely on the “Dayā” of the Lord, his female aspect, as intercessor. While Varada looks on with “wide unblinking eyes” (here the “glance” is unflinching judgment), her “mercy” will take him to the other shore beyond rebirth. It is Dayā here, fluid, graceful mercy, who ignores the rules, even those rules, qualifications, and merits so important to Deśika the philosopher-defender of orthodoxy.<sup>86</sup> Any overly formal notion of *upāya* begins to break down as the verses progress.<sup>87</sup> It becomes more and more clear that the (male) Lord himself is a servant of Dayā, his fascinatingly ambiguous female aspect. By verse 37, the helplessness and indigence of the poet is painted in broad strokes: there is nothing

one can do—external aids alone, such as dharma, that is, social duties performed according to one’s class and stage of life, and so on, are useless for salvation.<sup>88</sup> We are heading precipitously—on a wing and, literally, a prayer—toward the “almost zero.” We are forced, in Deśika’s context, to argue for the paradoxical assertion that our required gesture be the realization that *no gesture on our part can alone effect our salvation*. The *vyāja* is that there can be no *vyāja*. Here, as Ramaswamy Ayyangar notes, our helplessness itself is a ritual “limb” (*aṅga*) or essential part of the “performance” of *prapatti*.<sup>89</sup>

After this verse exalting his helplessness, Deśika composes a series of harrowing scenarios. One focuses again on a vivid arrow-image, and another imagines the open mouth of death and mercy’s nectar-dripping glances (*katākṣāḥ*):

## XXXVIII

If you do not come,  
armed with your Sārṅga bow,  
before these tender shoots of sin sprouting  
up from the dense soil  
of bad deeds  
dizzily yield their fruit,

even you,  
O Lord of Elephant Hill,  
will fail  
to cut them down!

## XXXIX

Before angry Yama,  
impetuous Lord of Ends, his gaping mouth  
and terrible knitted  
brows,

sets his eyes on me,  
let fall, O Bhagavān,  
your glances  
dripping mercy, sweet  
as the newly blown lotus bud!

And after alluding to Vishnu’s saving of the elephant devotee Gajendra, a favorite motif, and praying that the flood of sweet juice flowing from the lotus feet of the Lord put out the “forest fire” of his bad karma (verse 41), Deśika focuses again on the immediate context of his prayer, its setting and material object, the deity in the sanctum *here*, in this sacred place:

## XLIII

If you are pleased with me  
and I am near you,  
O Lord of Elephant Hill—

if I possess unbroken devotion to you,  
and if your servants  
are gathered together—  
  
this wheel of births  
and deaths, O blessed Lord,  
  
is my salvation!

Ramaswamy cites as one of the possible intertextual references to this sentiment, with its series of “conditions” and affirmation of the superiority of the earthly shrine over heaven, the following vigorous stanza from Nammālvār (my translation):

If my Lord  
    with his red coral mouth  
and red lotus eyes  
    who once swallowed and spat out  
this great wide earth  
  
grants me the grace  
to run about here in worship—  
  
    hands  
    filled with flowers fit  
    for the offering  
  
    mind  
    filled with his body,  
    ravishing my senses  
  
    mouth swelling  
    and boiling over with praises—  
  
what’s wrong if I remain here,  
roaming this place?<sup>90</sup>

#### *Double Vision: The Fire and the Icon*

The congruence of mythic personae and iconic presence is vividly expressed in the next verse of the *Varadarājapañcāṣat*. We enter into the space of the temple sanctum here, if rather indirectly. Deśika plays on the double sense of key words, creating a remarkable verse that can be read in two ways, a Sanskrit technique of double entendre called *śleṣālaṃkāra*.<sup>91</sup> Read one way, the verse is a description of the icon in the dark sanctum, its various weapons and *pīṭāmbaram* (yellow silk cloth); read another way, it is a praise of the mythic fire of Brahmā’s horse sacrifice in which Lord Varadarāja and his temple tower appeared as a dark blue flame, or, more literally, a blue “oblation-eater,” a dark blue Agni. A seasoned reader of Sanskrit, or at the very least, a close reader of the commentaries, would enjoy both images simultaneously: the originary mythic fire and the icon in the shrine:



## LXIV (a)

May I recall in quiet vision  
 you who are invoked  
 by all who desire imperishable splendor;  
 who shatters with your glance  
 the world's dark  
 ignorance;

who wears the yellow silk, stained red,  
 whose fearless weapons rest  
 peacefully  
 in your hands—

you who ate the offerings  
 at the horse  
 sacrifice of  
 Brahṁā,  
 son of the golden  
 egg.

And second, the praise of the sacrificial fire:

## LXIV (b)

May I recall in quiet vision  
 you who are invoked  
 with offerings of ghee  
 by all who desire undying fame; who destroys  
 with your light  
 the world's  
 darkness;

you with your fine red rays, your clean  
 smokeless tongues  
 of flame—  
 you, enjoyer of oblations,  
 the fire of the horse  
 sacrifice  
 of Brahṁā,  
 son of the golden  
 egg.<sup>92</sup>

This verse is a fine literary example of what I have called, following Jakobson, Deśika's poetics of metonymy, his emphasis on chains of equivalences, simultaneous forms of God—icon, incarnation, heavenly and earthly bodies—not seen in hierarchical relation but rather in a relationship of mutual iconicity. Here the mythic form of Varada, the *para* form of the great heavenly Lord who once appeared in Brahṁā's fire as a dark blue flame, is *this same iconic form of Vishnu*, here in this Kāñcīpuram shrine.<sup>93</sup>

*Vishnu's Bare Chest and the Gift of Tears*

Next, we again pick up the theme of ecstatic possession, this time as witnesses of the *darśana* of the Lord by the most intimate of the devotees, the “blessed” (*dhanyāḥ*). We also switch meters for the first time since Deśika began to write in the stately *vasantatilakā* meter in the second verse. This verse, which describes the bodies of the devotees, grown thin from separation, literally swelling in ecstasy—slowly, in wave after wave (*bhūyo bhūyaḥ*)—and the welling up of heavy, thick tears (*sthūlasthūlān bāṣpabindūn*), is composed in the slow loping *mandākrāntā* meter. The meter mimes the swelling movements of the ecstasy. In Deśika’s *stotras* such “blessed” devotees who weep uncontrollably at the sight of Vishnu are—like the Ālvārs in the Tamil tradition—blessed with the gift of what Hardy has called *viraha bhakti*, the devotion of “union-in-separation.” In the vocabulary of later Śrīvaiṣṇavism, these are those devotees who have acquired the great gift of *anubhava*, intimate “experience/enjoyment” of God:<sup>94</sup>

XLV

Those few blessed lovers,  
their thin small bodies<sup>95</sup> swelling in wave after wave  
of ecstasy, hair standing on end,  
their budlike eyes welling  
with thick tears,

O Varada,

are ornaments in your assembly.  
Their hearts made firm by an inner humility,  
they sweeten  
your feet.

In the next three verses, there is just a hint of eroticism in the depiction of Varada, though this is not drawn from the personal point of view of Deśika the author of the *stotra*.<sup>96</sup> We continue to enjoy the extraordinary personal visions of the “blessed” devotees.<sup>97</sup> The double vision of these verses has to do with the erotic/personal and ritual contexts of the imagery:

XLVI

Those few blessed,  
O Varada, see your dark blue body  
stripped of ornaments  
and silver armor—  
  
the original model for Elephant Hill,<sup>98</sup>  
its blue made deeper blue  
by fragrant *kasturi*.

XLVII

O Varada,  
bearing on your throat the marks

of Indirā's gold bracelets,  
 left by her tight  
 embraces,  
  
 you rise at dawn from your serpent bed—  
  
 may you always be present  
 in my mind's inner  
 core!

## XLVIII

Each day,  
 O Lord of Elephant Hill,  
 may I enjoy,  
 with a thousand unblinking eyes,  
 your dazzling body of light,  
 your matchless splendor  
 more radiant  
 with each successive form:  
  
 riding on the Horse, the Bird-King,  
 the Chariot  
 and royal palanquin!

On the one hand, commentators have speculated that these verses describe the devotees' enjoyment of the temple icons at certain festivals. The first verse (46) may have for its setting a certain ritual *darśana* of the deity during *jyeṣṭābhiṣekam*, a festival held once a year on *śravaṇam* in the Tamil month of Ani (June–July). During the *jyeṣṭābhiṣekam* (a ritual bath) the *kvacams* or elaborate gold ornamental coverings that are placed over the immobile sanctum icon (for decoration and protection) are removed, giving the devotees a chance to see the image “naked” as it were.<sup>99</sup> And as we have seen in other poetic contexts throughout this study, the bare stone image is a glossy blue-black, often compared by the poets to a fecund monsoon cloud over the shrine, an erotic trope, or to a deep emerald color. This dark shiny color, *nīlam*,<sup>100</sup> is due to centuries of lustrations with ghee, oil, and fragrant *kasturi* (a kind of deer-musk).

Another possible ritual context for the stanza 46 is one where the mobile *utsava mūrti*, or bronze “festival image” of Varada, is taken on a seven-mile-long procession during the *Vaiśāka brahmotsavam* festival at Kāñcī in the month of Vaikāsi (May).<sup>101</sup> During one part of the Vaikāsi festival, the Varada icon is stripped of its garlands and flowers, silver ornamental coverings and jewels, and processed with only a single yellow *pītāmbaram* around its waist and daubed with bright vermilion paste.<sup>102</sup> Though this ritual scenario could indeed have informed Deśika when he composed this stanza, the image of a vermillion-smeared, honey-golden *utsava mūrti* does not match the main register of color evoked in these lines—that is, the dark blue-black and emerald luster of the god compared to the dark “Emerald Hill.”<sup>103</sup> The commentators and poets are generally aware of the difference between these two bodies of God; they will often gloss the luster of the *utsava mūrti* with the phrase *ciṇṭāpukarai*, of “lovely tawny hue.”<sup>104</sup> What the verse has in common with both ritual contexts is their visceral and emotional atmosphere.

Deśika wants to evoke here what he evokes in every Sanskrit *stotra* and Tamil *prabandham*: the concrete and sensuous loveliness of Vishnu's temple-body and the impact of its beauty on the emotions of the beholder. Such ecstatic seeing (*darśana*) is a "divine passion," the symbolic and emotional center of gravity in every Deśika hymn.

But these stanzas are not only about temple ritual. Some commentators, as Ramaswamy observes, view verse 46 in personified erotic terms. It describes the Lord as a lover, in the erotic mode, along the line of secular love poetry (*śṛṅgāra rasa*). Here, the Lord, having taken off his upper garments, which "hide His ravishing beauty of form," enters, like a king, the inner apartments (*antapuram*) of his wives.<sup>105</sup> Here, as Deśika remarks elsewhere, Vishnu's ornament is precisely the *absence of all ornament*, because the *divine body itself serves as ornament for its jewels and garlands*.<sup>106</sup> Verse 47, with its picture of Varada rising from his royal bed with the marks of Lakṣmī's bangles incised into his neck—evidence of their night of love-play—further underscores the traditional secular erotic motifs of this set of verses.<sup>107</sup> Interestingly, the commentator Śrīnivāsācārya identifies the figure of this verse as *svabhāvokti*, "natural description," underscoring its human/naturalistic context.<sup>108</sup>

With verse 48, however, we are back to temple ritual, with an enumeration of the various processional vehicles of the temple icon during the month-long *brahmotsava* festival in Vaikāśi.<sup>109</sup> Ultimately, the verse operates on these two metonymic levels at once, the ritual and the mythic-literary, in a way analogous to Deśika's "double vision" of the icon/fire.

### *Beauty Untouched by Thought*

After this, verse 49, in simple, incisive *upajāti* meter, evokes the power of the Lord's beauty (*ābhirūpyam*), as well as a sentiment I have met with many times in this and in the other hymns I have looked at in the course of this study: the superiority of the shrine over heaven.<sup>110</sup> In the imaginations of the Tamil saint-poets and the ancient and modern poets of the many Tamil *purāṇas*—for gods in heaven as for devotees on earth—even the joys of heaven pale before the shrine set among familiar groves of sugarcane, areca, and coconut palms. This is one of many value reversals of the cosmopolitan vernacular bhakti traditions of the south that Deśika "translates" into pan-regional cosmopolitan Sanskrit in his *stotras*. Its theological significance is hardly exhausted by reducing it, as some commentators have done, to the traditional Sanskrit aesthetic category of "hyperbole" (*atiśayokti*).<sup>111</sup> Śrīnivāsācārya mutes the power of this verse in claiming that it applies only to Deśika, who, after all, is no less than an incarnation of the temple bell of Tirupati (*ghaṇṭāvatārah*), and not a normal devotee.<sup>112</sup> One can even trace lineaments of this view in the ambiguity of the term *vibhūti* in Rāmānuja's works. *Vibhūti* in Rāmānuja, as John B. Carman has noted, has a fluid range of associations: the term can apply to Vishnu's eternal realm, as well as to the phenomenal universe under the aegis of Vishnu as ruler. It is divine presence and radiance, both in this finite world and in the world beyond; heaven on earth, and earthly heaven.<sup>113</sup> The Ālvārs claims for such a transfigured earth are far more radical than the more muted, qualified sense of divine revelation in Rāmānuja's Sanskrit works. Deśika brings some of the most radical aspects of the Ālvārs' experience into his own Sanskrit poetry, though his prose is more cautious.<sup>114</sup> His stanza in the hymn to Varada is a most extreme praise of place:

XLIX

Endlessly enjoying your beauty  
untouched by thought,

O Lord of Elephant Hill

I swear I have no desire at all  
for *Vaikuṇṭha*!

Even being born again and again is a joy, being held in the cosmic and earthly rhythms of *saṃsāra*, when one can relish endlessly (*nirantaram nirviṣataḥ*) the beauty of divinity present here, on this earth, in the earthly shrine. Such localization, as we have already observed, is not *solely* a Tamil phenomenon, but can be traced as a motif in many vernacular literatures of the southern macroregion, and in Sanskrit at quite an early period; it is, however, from its Tamil *Ālvār* forms that Deśika derives his major inspiration.

This is one of several examples of what Hardy has called, in his study of the *Dehalīśastuti*, “matters outside the normal syllabus of Indian studies”; matters “the Sanskritist may be surprised to see,” but matters “which belong to a variety of traditions which were available” to Deśika.<sup>115</sup>

The penultimate verse, similar in its syntactic structure to the very first *maṅgalaśloka*, paints Varada as a goddess (*devatā*); every nominal phrase and epithet is given a feminine ending. As Śrīnivāṣācārya states, all three genders can be used to describe the Lord;<sup>116</sup> and though the masculine is most commonly used, this verse recapitulates the female nature of Vishnu, seen earlier through his form as Dayā, divine mercy. This verse also plays on several registers of dark luster—dark emerald (*marakata-rucim*) and glossy dark (*śyāmā*). This, and the reference to the light green *tulsi* leaves used to decorate an icon, again conjures up in the mind of the reader/listener the presence of Varada’s dark immobile image in the temple sanctum:

L

Inscrutable goddess, mother  
of worlds. Her shining  
dark body is made a deeper dark by Lakṣmī’s dark  
glances,

loving companions of Pleasure and Wealth,  
and by garlands of fresh  
young *tulsi*.

She sheds her loveliness  
over Elephant Hill,  
doubling its deep emerald lustre:  
may she ever reside deep  
in our hearts!

And finally, the *phalaśruti*, the end-verse that claims that the hymn itself has the power to grant liberation; its description of the Lord grants to its very speech a talis-

manic power equal to the Lord himself. This convention is common in the *stotra* literature,<sup>117</sup> and achieves a kind of apotheosis in the Śrīvaiṣṇava literature:

LI  
Those who accept this lofty hymn  
sweet to the ear,  
composed by Veṅkaṭanātha out of devotion  
will pluck with their bare hands  
every last fruit  
from the wish-granting tree  
set on the summit  
of Elephant Hill!

### Concluding Remarks

#### *For Love of the God-King*

In my reading in chapter 3 of the Tamil *prabandham* to Varada I spoke of the poem as loosely embodying the *puṣam* genre of classical Tamil. Its dominant tone is public/doctrinal and “historical,” rather than private and purely personal; its narrative emphasizes the kingly majesty of Varada, the Lord as great king, and in general downplays motifs of erotic religious love or passionate personal devotion (in the first-person singular forms of address), themes central to the other major genre of classical Tamil, the *akam* or “interior” poems of love. We saw there that Deśika reserves what might be termed his *akam* mode of writing for Lord Devanāyaka at Tiruvahīndrapuram. We will see that his Sanskrit poems to Devanāyaka, in a way suited to the particulars of that “ancient” “northern tongue” (*aṭiyurai; vaṭamoli*), also stressed the idioms of passionate “erotic love” (*śṛṅgāra rasa*).

Deśika keeps in general to the *puṣam* pattern in his Sanskrit composition in honor of Kāñci’s Varada. Of course, as in his “*akam*”-dominated praises in Tamil, many forms of devotion are present in the Sanskrit *Varadarājapañcāśat*: we have images of Varada as a tender devoted mother, the compassionate goddess Dayā, and as a radiant Beloved, a beautiful Lord who inspires both awe and love. But as we have noted, this is far from “passionate” love of god for devotee, or what might be termed the “eros of devotion.” Indirectly, there is an allusion to themes of possession in his use of the parrot imagery, though this is far from straightforward and is hinted at in the initial series of conventional deprecatory verses. It is more suggested than openly expressed. In general we have here what Hardy has termed “intellectual bhakti,” a form of devotion, like that of the *Bhagavad Gītā*, which emphasizes divine majesty, transcendence, and ritual structures, and not the intimacies of union-in-separation (*viraha bhakti*) between the poet himself (however conventionally signaled) and the divine object of praise. Varada, as we have seen, is not mainly a lover in Deśika’s symbolic world of discourse, but rather a majestic “king,” surrounded here by his “assembly” (*saṃsadam*) of servants weeping in ecstasy. Though Vishnu as Devanāyaka is no less a king, both his body and his town take on in Deśika’s religious imagination a more visceral, even human and material, existence vis-à-vis the poet-in-love himself.

The theme of the “eros of devotion” is not, however, entirely absent from the *Varadarājapañcāśat*; it is most concretely expressed in the stanzas that describe the ecstasies of the “blessed” devotees (*dhanyāḥ*) before the icon. The bodies of the “blessed,” emaciated from longing like the bodies of lovers in Sanskrit as well as Tamil literature, swell in waves of ecstasy upon their *darśana* of Varada stripped of his ornaments and jewels. These “blessed” ones, as characters in a passionate bhakti tableau, share much in common with the “girls in love with the monsoon” in Deśika’s *prabandham* to Devanāyaka.<sup>118</sup> These girls and chosen devotees are conventional personae who often function as metonymies of the poet himself. And there is also a verse in the *Varadarājapañcāśat* that depicts, in what one Śrīvaiṣṇava commentator has called a “realistic” style, the Lord rising from his bed after a night of passionate lovemaking, scarred with the marks of his wife’s bangles. Such stanzas, however, inspire the idea of passionate devotion in the reader/listener in ways quite different from Deśika’s Sanskrit *dhyāna-stotra* to Lord Raṅganātha at Śrīraṅgam or to his Sanskrit and Tamil poems to Devanāyaka. As Śrīnivāsācārya has noted, the verse on “Varada rising” is an example of *svābhavokti*—a “naturalistic” portrait, a word-painting. As such, it differs in intimacy and intensity from Deśika’s *anubhavas* to other forms of Vishnu. “We” are not included in the erotic encounter, but are more like devotional voyeurs. For the most part, the *Varadarāja stotra* describes *from a distance* Vishnu and his consorts, his manifold powers, his theological and ritual symbolism, and bodily attributes—more in the manner of Kālidāsa’s portrait of Śiva and Pārvatī’s lovemaking in *Kumārasambhavam*—rather than evoking the reality of Vishnu as the Beloved who is present *for the delectation of the poet himself as lover*. In this context, I have already noted the absence in this *stotra* of the Krishna *avatāra*—one of the most direct divine vehicles for *viraha bhakti* experience in this tradition—and a preference for the more chaste and martial form of Rāma.

Though *darśana* of Varada’s body is certainly vivid, and has erotic overtones, it does not match the consistently passionate and sensual responses to Devanāyaka’s body in Deśika’s Tamil *prabandhams* and Sanskrit *stotras*. Overall, the “puṣam” flavor of Varada’s Tamil *prabandham* is echoed by the tone of the Sanskrit *stotra*.<sup>119</sup>

Next we turn again to Devanāyaka in his shrine at Tiruvahīndrapuram, and consider the tenor and bhakti poetics of his Sanskrit and Prākṛit praises of this “Lord of Gods.” How do his Sanskrit and Prākṛit hymns to Devanāyaka compare with those to Varadarāja, or to the Tamil *prabandhams* we have already studied? Can we begin to see patterns of similarity between the praises of these two gods in two different languages?

We must return once more to the shrine tucked between the shores of the Garuḍa and Medicine Hill if we are to complete our picture of Deśika’s bhakti poetics in Tamil and Sanskrit, and, eventually, if we are to situate his one hymn in Mahārāṣṭrī Prākṛit in relationship to his other praises of Devanāyaka as well as into his poetic work as a whole.

## An Ornament for Jewels

Seeing the Body of Devanāyaka in Sanskrit and Prākṛit

*bhūṣāyudhairadhigataṃ nijakāntihetoḥ  
bhuktaṃ priyāghiranimeṣavilocanābhiḥ /  
pratyaṅgapūrṇasusāmasubhagaṃ vapuste  
dṛṣṭvā dṛṣau vibudhanātha na tṛpyato me //*

Seeing your lovely body whose splendor  
is made even more perfect  
by each perfect  
limb,

enjoyed by your beloved wives  
with unblinking, astonished  
eyes, and sought out  
by the jewels and weapons that adorn it  
to increase  
their own radiance,  
my sight, O Lord of Gods,  
is not sated with  
seeing!

—Vedāntadeśika

*Devanāyakapañcāśat*, 14

*siddhañjaṇam va sāmam tuji taṇum ṇiaviloaṇesu khivantā  
accua lacchiṇi vāsam ṇiccaṇiudam ṇihim va pecchanti tumam*

Those who paint their eyes with your dark body  
as with a mystical eye-black  
conjured by siddhas

O Acyuta

see you  
as they would a treasure:  
the ever-secret hiding place  
of Lakṣmī!

—Vedāntadeśika

*Acyutaśatakam*, 45



A Reading of *Devanāyakaapañcāśat*

In my treatment of the Tamil *prabandhams* composed by Vedāntadeśika for Devanāyaka at Tiruvahīndrapuram, I noted what might be termed the “*akam*” flavor of devotion given to this form of Vishnu. If Deśika’s *māhātmyam* to Varadarāja Perumāḷ is dominated by the more public, “exterior” *puṇam* genre, those verses composed for Devanāyaka clearly side with the more “interior” *akam* poems of love. We also saw that in one of the *prabandhams*, the *Mummaṇikkōvai*, Deśika cites in a most concrete manner conventions of the classical Tamil *akam* poem to describe, in the fashion of Nammālvār, the devotee as a “girl in love.” We move from the majesty of Varada to the no less majestic but also intensely beloved form of Vishnu in the village of Tiruvahīndrapuram.

A similar pattern of devotion can be discerned in his Sanskrit and Prakrit poems to Devanāyaka, the *Devanāyakaapañcāśat* and the *Acyutaśatakam*, respectively. We will see in these Sanskrit and Prākṛit poems for Devanāyaka what we saw in his Tamil poems for the same god: how creatively Deśika transforms the resources of a secular poetics of love—in this case, the many valences of *śṛṅgāra rasa*, or the aesthetic experience of the erotic—into hymns for a beautiful god.<sup>1</sup>

*The Lord of Gods in Heaven as on Earth*

The *Devanāyakaapañcāśat*, Deśika’s “Fifty(-Three) Stanzas in praise of the Lord of Gods,” like the *stotra* to Varadarāja, begins with the traditional *maṅgalaśloka*, a verse in *mālinī* meter evoking the protection and grace of the god, but immediately we feel a difference in semantic texture from the first verse of the hymn to Varada.<sup>2</sup> The images here do not stress an awesome, inexpressible sublime mystery, the “heap of ineffable mercy,” but foreground what will be a central action and tactile experience of this poem: an intimate enjoying/ beholding (*anubhava*; *darśana*) of the beautiful body of God and offering in worship (*pūjā*). But here we have a scene set in *devaloka*, the heaven of gods, and it is the gods who are worshipping their “Lord”:

His lotus feet are drenched by sticky nectar  
 dropped by garlands  
 of *mandāra* blossoms  
 that circle the tall crowns of gods  
 who prostrate  
 before him;  
 worshiped by Śiva, Lord of Beasts,  
 and Brahmā,  
 the creator,  
 he is Lord of the town of the Serpent King,  
 his eyes long and broad  
 as lotus petals—  
 may Devanātha, the Lord of Gods,  
 protect me!

We are imaginatively placed at the feet of Vishnu in heaven, and we imagine the gods (*devas*) themselves as doing *pūjā*, as we ourselves would at the home shrine, at the feet of this Lord of *our town* “of the serpent king”: we imagine the gods’ blessed *darśana* of his eyes “like lotus petals” and feel, like them, the sticky nectar of heavenly blossoms at the Lord’s feet. Though this verse could also be said to contain a theology in miniature in the manner of Varada’s hymn’s first verse—references to this form of Vishnu as Devanāyaka, “Lord of Gods,” who is worshiped even by Śiva and Brahmā, emphasize, for instance, his *paratva*—the dominant tone here is the Lord’s graceful royal accessibility (*saulabhya*), even in the realm of the gods. This calls to mind the conventional Jain images of the gods’ crowned heads touching the feet of the Jinas in heaven. Human, earthly *pūjā* to liberated beings, in Jain ritual practice, is patterned after that of the gods. Deities are models of devotion.<sup>3</sup> Here, too, what goes on in heaven is replicated here. As Deśika will soon state outright, we become like the gods in our worship of Devanāyaka.

Devanāyaka as “Lord of Gods” is Lord of *devaloka*; he is also “Lord of the town of the Serpent King” (here *phaṇipatipuranātha*), a place-name known commonly in Tamil as Tiruvahīndrapuram. This Serpent King, as we have already seen in our treatment of the Tamil poems, is Ādiśeṣa, the mythical Lord of Serpents that forms the coiled bed for Vishnu as he sleeps on the primal waters before each creation. The epithet also refers to a *sthalapurāṇa* of Tiruvahīndrapuram that tells of this primal serpent establishing a well of healing waters at the site of the shrine and its “Medicine Hill,” a well that is worshiped today in the temple’s inner courtyard.<sup>4</sup> Thus, the epithet combines the sense of both supreme overlordship (*aīśvarya*) in its allusion to a Lord of the mythic Lord of Serpents, and the accessible god of a specific locale in its allusion to the shrine-town and its healing well. Deśika’s use of the epithet in this *maṅgalaśloka*, alongside phrases describing the Lord’s “long, broad eyes of lotus petals” and his picture of the *pūjā* of the gods, emphasizes Vishnu’s accessible grace and availability for worship in heaven as well as in a locale hallowed by his servant “King of Serpents.” As we have seen, this tie to place and its divine charisma is a pattern common to Deśika, the Acāryas, and the Ālvārs, a local claim expressed in pan-Indian Sanskrit. This “hereness” of Vishnu and all the implications of its “ideology of incarnation” will be a major motif of this *stotra*.

The mood of unmitigated praise continues in verses 2–3, where Deśika pays obeisance to the *gurparamparā*, the “lineage of teachers” beginning with Devanāyaka and passing through the goddess Lakṣmī, Viśvakṣena (heaven’s “head executive”), Nammālvār (Vakulabhūṣaṇa), Nāthamuni, and Rāmānuja; he also praises the “ancient poets” Vālmīki, Vyāsa, and Parāśara (traditional authors, respectively, of the *Rāmāyaṇa*, *Mahābhārata*, and the *Viṣṇupurāṇa*). Verses 4 and 5 focus on the “divine mother,” Hemabhavallī, the consort of Devanāyaka. He prays for her grace and begs that she listen to his words as she would the “prodigious prattling of a young boy” (*pr̥thukajalpitavānmaduktim*)—an image reminiscent of the prattling parrot in the Varada *stotra*. He, too, would praise, he says, that same glory discerned by the Upaniṣads, the “Veda’s most exalted revelation”: would the mother cows who drink the sweet waters along the shores of the Milk Ocean let their calves feed on grass?

The next two verses (6 and 7) briefly foreground the Lord’s majesty, a glory so awesome that even Ādiśeṣa, Garuḍa the Bird-Mount, and all other celestials cannot fathom its limits. We catch only a glimpse here of the Lord’s transcendental, ineffable form: Deśika immediately appeals to the power of great poets to praise Vishnu, who is not

only “fit for praise” and “fond of praise” but also identified with praise itself.<sup>5</sup> Deśika prays for *mati* and *sarasvatī*, “mind” and “goddess speech,” equal in measure to that of the mythical sage-poet Vyāsa. In a kind of poetic ardor, Deśika expresses a cosmic confidence in the powers of poetry bestowed on the poet by Vishnu. In keeping with the overall mood of praise, Deśika underplays the theme of worthlessness (*akiñcanatvam*, to be picked up later in the poem) and underscores the possibility, even the necessity—given his talent and the fervent tenor of his prayer—of his being given the gift of rich and meaningful speech, “interior words” (*antarvatīm giram*).

O Primal Lord of the serpent king,  
 bestowing upon me  
 a tongue of deep and fertile  
 powers,  
 untouched by the censure  
 of learned  
 connoisseurs,  
  
 let your name,  
 chanted by Vyāsa,  
 most austere of sages,  
 bear fruit:  
  
 be *fit for*, be *fond of*,  
 praise;  
  
 be the praise  
 and the  
 praiser himself!

Verse 8 contains an image that, according to Śrīvaiṣṇava tradition, refers to the story of Deśika camped near the banks of the river Peṇṇai, on his way to Kāñcī. It is perhaps one of the sources of the narrative. We have already had occasion to refer to this story, as it tells of the origin of Deśika’s praises in three languages of the Lord of Tiruvahīndrapuram. On his way out of town, Deśika has a vision of the Lord near the Peṇṇai, who tells him to go back to the village, and not to leave until he has written praises in his honor. So Deśika is drawn back by the Lord to Serpent King Town, and does not return to Kāñcī until he has written praises in Tamil, Prākṛit, and this poem in the “old tongue” that we are now reading. The verse here simply speaks of the “blessed Lord” who slowly and steadily draws the poet to himself “like a bird tied to a string”:

And oh so steadily,  
     of your own accord,  
 out of innate compassion,  
  
 you draw me  
     to yourself  
 like a bird  
     on a string!<sup>6</sup>

*Bathing in God*

The next verse hints at a motif that will dominate the rest of the poem: what might be termed *the eros of devotion*. It describes an experience of the “mind” (*dhiḥ*), though this “mind” is far from merely an intellectual instrument. Commentators on this verse characterize this mind (in the feminine) as the *nāyakī* or “lady-in-love.” The mind here, and elsewhere in such verses that describe a loving beholding of Vishnu, is an erotic instrument: the mental-intellectual and emotional dimensions of bhakti are held together in one vision. After describing his (female) mind (*dhiḥ*) as “duped by the myriad mirages of sense pleasures,” he speaks of her suddenly free of the exhaustion caused by the heat of this mirage-filled desert of the world by “plunging” into “the cool, sweet waters” of Vishnu.

My mind,  
 duped by the myriad mirages  
 of pleasures and passion  
 now finds solace  
 in you,  
 only Lord of Gods!  
 It enters you, cool  
 sweet god, as into a cool, sweet and brimming  
 pool of deep water  
 in the heat  
 of summer.

This trope of God as a cool village tank or pool in which devotees bathe is a common one in the poems of the Ālvārs, and an image that has vivid erotic overtones. As we also saw in our discussion of the Tamil *prabandhams* to Devanāyaka, the image of “bathing” (*nirāṭal*) in Ālvār poetics, as in the earlier Tamil tradition, is a euphemism for sexual intercourse.<sup>7</sup> Here one not only bathes *with* God, as the gopīs bathe with Krishna in the village tank of Vrindavan, or as the characters in Āṇṭāl’s poems bathe with Lord Krishna in the months of Tai or Mārkaṭi, but—like the Ālvār Āṇṭāl herself—Deśika has his “lady mind” bathe *in* God.<sup>8</sup> Vishnu himself is the pool, the water. The resonances of this stanza in Sanskrit cannot be fully appreciated without detailed knowledge of the Tamil tradition behind it, as well as Deśika’s own Tamil verses (notably in his *Navamañimālai*) that use these same images.<sup>9</sup> It is one of many examples of Deśika’s intertextual references that cross more than one language and set of idioms. It is also important to note here the importance of this bathing (sexual) symbolism in later Bengali Vaiṣṇavism, particularly in the elaborate theology of Rādhā’s and Krishna’s “pools of love” in the sacred landscape of Braj.<sup>10</sup> As Friedhelm Hardy noted some years ago, and as I noted when introducing the various dimensions of Deśika’s work in chapter 1, much of Bengali Vaiṣṇavism was influenced by forms of South Indian bhakti, not only through the northern spread of texts like the *Bhāgavata Purāṇa* and the *Kṛṣṇakarmāmytam*, but through the still-mysterious Vaiṣṇava sectarian teacher Mādhavendra Purī.<sup>11</sup> Whatever the historical connections might be, Deśika’s devotional aesthetics has much in common with

the *bhakti rasa* of later Bengali Vaiṣṇava teacher-poet-commentators like Rūpa and Jīva Goswāmi.<sup>12</sup>

*Vishnu's Forms: From the Circle of the Sun to This Place:  
The Earthly Shrine*

After this verse, with its stress on the erotic intimacy between God and human devotee, we read three verses that theologically complement this view of divine accessibility. Verse 10 takes account of the eternal forms of the Lord, rather briefly alluding to the esoteric vocabulary of the Pāñcarātra, much familiar to us by now—the *para*, *vyūha*, *harda*, and *arcā* bodies of God. But while these ritual/esoteric structures are present, embedded in the conventions of praise, they do not dominate this *stotra*. Ultimately, we are focused on a devotional and aesthetic *beholding* (*darśana*) of the beautiful body of God. To echo a theme of Deśika's *Navamañimālai*, one of his Tamil *prabandhams* to Devanāyaka, the *stotra* is a frame for an experience of a divine beauty “that saves.”<sup>13</sup> Vishnu's form in heaven, on the Milk Ocean and on the highest limb of Veda; in the Sun's circle, and in the very center of “good people's hearts”: all these forms are *here*, says the verse, housed in this sacred place called “Brahmācala,” the “Mountain of Brahman,” one of the many names for Tiruvahīndrapuram. Verse 11 praises the sacred “Medicine Hill” (*auśadhātri*: “Hill of Wild Medicine Herbs”) that surrounds the *tīrtha* (the “crossing” or sacred shrine), as well as its ancillary *tīrthas*: there is the Śeṣa-tīrtha, the holy serpent well; the Bhūmi-tīrtha, or shrine to the goddess; the Garuḍa-tīrtha, or holy Garuḍa River that borders the temple; and the main shrine, or Brahma-tīrtha. Though Deśika's description of place—its flora and fauna, the river, and the hill—is hardly as rich as Tirumañkaiālvār's, or even his own, Tamil verses, the point is made. The shrine is a microcosm, and the center of gravity of his vision. From the healing herbs of the earthly shrine, we then move again heavenward (in verse 12) for a praise of Devanāyaka as Bhagavān, the Lord of the cosmos, whose devotees (worshiping at his hill shrine) are equal to gods (who, as we have already seen from the first verse, worship Vishnu's form in heaven). The purely intellectual structures that undergird these verses, and complement the emotional/erotic picture of the bathing verse, are rather muted in general in Devanākaya's praises, in Tamil or in Sanskrit. Finally, as I have noted many times throughout this book, “intellectual” and “emotional” components of devotion are deeply intertwined in Deśika's religio-aesthetic vision, particularly in the hymns to Devanāyaka. We have in these hymns some striking examples of Deśika's synthesis of emotion and intellection, of what Hardy has called “secondary structures” of doctrine, rule, and theology, with the trope of unmediated experience, a theme I will have occasion to return to later as I conclude this study.

*The Body as Ornament for the Jewels*

From the above quicksilver flights from heaven to earth, and to heaven again, we shift, rather permanently, in verses 13–14, to the transcendental radiance (the “spiritual physicality” or “stuff”—*śuddha sattva*) of the shrine image itself. This is the *vigraha*, the temple-body of God (in Tamil: *tirumēṇi*), in which all the *tattvas*, the “realities” or attributes, of God are present in the forms of the deity's weapons and jewels. We have come to stand

in rapt attention with Deśika before the temple icon and will not move for over thirty verses. Unlike his Sanskrit *stotra* to Varadarāja, this praise of Devanāyaka has little patience with a slow approach to the temple image, but seems rather impatient to move us into the shadows of the womb-cave at the heart of the temple spaces. We are led straight to the hymn's center of amorous meditation, Vishnu's "lovely body" (*subhagam vapus*).

With verse 14 we begin what will be a crown-to-toenail *anubhava* ("enjoyment") of the Lord, an icon of an icon in the luxuriant, eroticized style of Deśika's "meditation" on Lord Rāṅganātha at Śrīraṅgam:

Seeing your lovely body whose splendor  
is made even more perfect  
by each perfect  
limb,  
  
enjoyed by your beloved wives  
with unblinking, astonished  
eyes, and sought out  
by the jewels and weapons that adorn it  
to increase  
their own radiance,  
  
my sight, O Lord of Gods,  
is not sated with  
seeing!

#### *In Love with the Body of Devanāyaka*

Deśika uses in this introductory verse to the limb-by-limb *anubhava* of Devanāyaka's temple body an image that goes back both to the Vālmīki Sanskrit and Kampan Tamil *Rāmāyaṇas*: the beauty of Sītā's body that outstrips her jewels, a beauty that is sought by the jewels, and not the other way around.<sup>14</sup> Jewels merely hide the beauty of the body. He also introduces here a motif that will go through dozens of variations in the course of the description of the Lord's body and that the very energy and sensual detail of the description will serve to compound almost to obsession: the unsated and insatiable thirst of eyes.<sup>15</sup> The very method of the *anubhava* "gives body," as it were, to the claim in this verse that the Lord's body gains in splendor with the new splendor of each and every limb.

As we have already seen in our study of the *Bhagavadhīyanasopānam* in chapter 4, this kind of limb-by-limb "delectation" of the body of God has irreducible sensual, even erotic elements; it is a convention taken over by religious poets from secular love poetry, mostly in praise of beautiful women, and applied to the beautiful body of a male god.<sup>16</sup> It is meant to inspire emotion, the atmosphere of "divine passion," a direct experience of amorous feeling through its "flaunted figuration" and surplus of metaphoric energies. Like the *wasfs* of the Hebrew *Song of Songs* and ancient Arabic *qaṣidah*, the Śrīvaiṣṇava *anubhava*—especially in the hands of Deśika—is a language of overflowing joy<sup>17</sup> that relishes extremes and rhetorical extravagances. It is one of the most potent vehicles of love language in the literature, and Deśika reserves two out of three of his major *anubhavas* of temple icons to Devanāyaka.<sup>18</sup>

Just as Deśika's Tamil *prabandhams* in praise of Devanāyaka exploit aspects of love language indigenous to Tamil, such as the classical *akam* genre of love poetry, so this Sanskrit *stotra*, and as we will see later in this chapter, his Māhārāṣṭrī Prākṛit *śatakam*, plumb the erotic idioms of Indo-Aryan poetics in their depiction of the beautiful body of God. As we emphasized in the beginning of this study and will emphasize again in the concluding chapter, Deśika affirms the individual integrity—the individual registers of meaning and mine of conventions—of each tongue: Sanskrit, the “mother tongue of all mother tongues”; her cosmopolitan cousin, Prākṛit; and Tamil, most proximate, “fertile” and “graceful,” “lovely” (*ceḷun*) “mother tongue.” Ultimately, Deśika is saying the same thing about Devanāyaka in three different languages.

But just before he begins the formal *anubhava* Deśika composes a verse (15) that directly refers us to perhaps the oldest example of head-to-foot description in Indo-Aryan literature, and the model for all others in later South Asian literatures, the *Puruṣa Sūkta* of the Ṛg Veda (10.90). This Vedic hymn describes the body of the primal person that is sacrificed (dismembered, immolated) to become the entire universe. From each “limb” one of the four human classes or *varṇas* was born: from his head, the brahman priests; from his arms the warrior princes (*kṣatriyas*); from his thighs the traders and merchants (*vaiśyas*); and from his feet the servants (*śūdras*). And the Ṛg Veda text continues:

From his Mind,  
     the Moon was born;  
 from his Eye, the Sun;  
     Indra and Agni  
 came out of his Mouth,  
 while from his Breath,  
     Wind was born.  
  
 Out of his Navel flowed the Air;  
     from his head  
     unfurled the Sky;  
 from his Feet, Earth,  
     from his Ear,  
 the Four Directions.  
  
 Thus, the Order  
 of the worlds.<sup>19</sup>

Deśika identifies the body of this primal person with the temple icon, claiming that the Vedic hymn speaks of Devanāyaka's “beautiful limbs” having “brought forth into being this entire universe, beginning with Brahmā.”<sup>20</sup> He also alludes several times during the course of the *anubhava* to the Vedic hymn. In this he follows not only Śrīvaiṣṇava theology, its enumeration of a string of metonymic forms of Vishnu, but ritual practice, for during the yearly *brahmotsava* festivals in Vaiṣṇava temples the *Puruṣa Sūkta* is chanted before the temple image while the head priest points out on the icon each limb sung in the hymn. We are never far from the temple sanctum, even when steeped in the primal tales of a cosmic sacrifice.

The *anubhava* begins formally at verse 16 and goes on for almost thirty verses, ending at verse 45 (forming the body of the *stotra*). Because I have already treated one Sanskrit *anubhava* in detail in chapter 5, I will comment only briefly on this enjoyment of Devanāyaka's body, noting the images and tropes most important for our study of Deśika's praise of this particular form of Vishnu. As with descriptions of a human beloved, we begin not with the feet, but with the crown and face first. Again, we are given access to an experience of intimacy, even familiarity, with Vishnu.

### *The Anubhava: A Verbal Icon*

First, Deśika "enjoys" the *kirita*, or crown, shining with the light of a thousand suns,<sup>21</sup> then the dark curly hair and bright face of the god that "mingles darkness and moonlight," soothing the fever of *saṃsāra*.<sup>22</sup> This "fever" (*saṃjvara*), as Ramaswamy Ayyangar notes, is a technical term in the *Kāmasūtra*, being the fever (*tāpaḥ*) "caused by a lover's indifference."<sup>23</sup> Such an erotic motif, however forced into the text at this point, certainly goes along the grain of the hymn's major thematic focus: passionate description of a passionate love of God.

We move from the "lovely face" as a whole (*kāntaṃ mukham*), to lips "red as bimba fruit," a common image in both Sanskrit and Tamil love poetry,<sup>24</sup> and to eyes long and broad as the "fully blossomed lotus." And from eyes, to the upper ear-ornaments "like long-petalled *ketakī* flowers" (in Tamil: *tāḷampū*); from ear-ornaments to a drop of sweat on the Lord's forehead from which, according to Vaiṣṇava myth, three-eyed Lord Śiva was born, brandishing his *śūla* weapon. From the drop of sweat we move to the *ūrdhva pundra*, the Śrīvaiṣṇava sectarian mark, drawn between the eyebrows like a yellow streak of lightning from the face of a cloud that rains a flood of beauty (*lāvaṇya*)—a streak that, in turn, brings to the poet's mind an "auspicious lamp" for a world enveloped in darkness.<sup>25</sup>

The ears of the Lord, in the next verse, call to mind the Puruṣa hymn, though the flamboyant allusions to Kāma and to a tactile, visual loveliness, are of course quite foreign to the Veda. Those same ears, says the poet, from which the four directions emerged, hear the pitiful cries of those who surrender; and from them hang the fish-shaped Makara earrings, swimming in the bright waves of the ears' effulgence, like the fish on the banner of the Love God.

On your lovely ear, O Lord of Gods,  
that shines  
in flowing waves of beauty,  
it takes the form  
of the Fish  
that marks the banner  
of the love god,  
enflamer of desires:

Makarikā,  
this jeweled earring,  
sweet to behold



by those who stand before you,  
 plays frisky  
 games,  
     swimming  
 against  
 your current.

From the ears, we move to the eyebrows, curved like bows, again associated with Kāma, the God of Love, as the “original models” (*māṭṛkā*) for his sugarcane bow; and from the brows to the long, broad eyes that mirror the teeming depths of the Milk Ocean churned by the waves of Dayā (divine compassion): the whites of these eyes overflow the edges of their lids as the ocean waves overflow the shore.<sup>26</sup> And from the eyes, to the sidelong glances—a shower of cool fragrant nectar, but red at the edges like the blush at the ends of the lotus-leaf, a conventional trope of erotic passion turned here into an image of cool grace, welcome, signs of the Lord’s delight “in protecting the world.”<sup>27</sup> From the glances to the nose that breathes Vedas out of its nostrils, and a cool breeze that refreshes the poet “just now” (*saṃprati*) about to faint from exhaustion: the nose a bridge crossing the ocean of the eyes.

After this loving, breathless, audaciously detailed path along the face of the beloved God, we arrive the central stanza of the entire *stotra* (verse 27), and a jewel of erotic sentiment in the style of the female Ālvār Āṇṭāl, already cited in chapter 5:

O Lord of immortals,  
 mad with love,  
 my mind kisses your lip red as *bimba* fruit,  
     as the tender shoots  
 from the coral tree  
     of paradise:  
 those lips enjoyed by young cowgirls,  
 by your flute  
     and by the prince  
     of conch-shells.

Like the “mind” (*dhīḥ*) of verse 9, this “mind” is female, a female experiencing passionate love (*rāgavatī matīḥ*). As noted earlier, Śrīvaiṣṇava commentators follow the narrative subtext of classical Sanskrit love poetry in glossing this stanza, identifying the mind of the poet as the *nāyakī*, the girl in love, and the Lord (Bhagavān) as the *nāyaka* or male beloved.<sup>28</sup> Bhakti here is *kāma yoga*, in the most literal sense of this word, the cultivation of passion for a god who is identified with Love himself (Kāmadeva). In much the same way, as we have seen, Śrīvaiṣṇava commentators on the Tamil poems fill in the subtext of stanzas written to Devanāyaka in the *akam* style with the characters of classical Tamil love poetry.<sup>29</sup>

The *śloka* is steeped in the atmosphere of erotic love: this “girl” touches/kisses (*spṛṣati*) and “enjoys,” “tastes,” “relishes” (*anubūtam; niṣevitam*), actions that all allude to sexual pleasure. At first it may seem awkward that this girl is the “mind”; that instead of speaking in the first person, as many of the Ālvārs do, Deśika chooses to insert this “intellectual” element in what otherwise is a stanza about passion. It is a common characteristic of many of Deśika’s most passionate visions, visions seen by the *matī*, *cittam*, *manas*, or *dhīḥ*.<sup>30</sup> Deśika plays here with the many resonances of these terms, each of which transcends any narrowly intellectual sense of the English word “mind.” *Dhīḥ*, for instance, is the seat not only of thought and the intellectual powers but also of vision, perception, disposition, and feeling. In the earliest literature *dhīḥ* is prayer, reflection, devotion.<sup>31</sup> In portraying time and again this “erotic mind,” in plumbing the richness of Sanskrit vocabulary for what might be termed “heart-mind,” Deśika lyrically shows how intellect and feeling, mental and emotional vision, are seen as one bundle of experience.

Finally, like verse 9 about “bathing” in God, this stanza embraces the conventions of Sanskrit love poetry, yet also is based on motifs particular to the Tamil bhakti tradition that forms its most immediate background. One of the most famous sequences on Vishnu’s conch touching the lips of the Lord is in Āṇṭāl’s *Nācciyār Tirumoli*. I merely quote, in Vidya Dehejia’s translation, the first stanza of a decade of poems:

Do they smell of camphor,  
or of the lotus bloom?  
  
Do they taste sweet,  
his sacred lips of coral hue?  
O white conch  
from the fathomless sea,  
I long to know,  
tell me the taste,  
the fragrance  
of the lips of Mādhavan  
who broke the elephant’s tusk.<sup>32</sup>

From the lips, Deśika moves on to the Lord’s neck, smooth and glossy like a black conch-shell, with its marks from Lakṣmī’s bracelets, an erotic trope we met with in the *stotra* to Varada, though we read/hear this bodily detail in a context more sensuous and evocatively amorous: the poet’s mind (*dhīḥ*) wreathes this neck like a long garland of flowers. Then the arms, bruised by bowstrings; the war conch and discus shining like the sun and moon over a hill of dark blue sapphire;<sup>33</sup> the hand, in its gesture of fearlessness red as coral, shining in the poet’s heart, which “shakes with terror of endless sins,”<sup>34</sup> and the warrior’s chest with its wounds, its garlands, its daubs of musk, saffron, and sandalpaste; its goddess Lakṣmī, its jewel Kaustubhā, and the mole Śrīvatsa.<sup>35</sup> This image of the chest is not only a heroic image (*vīryam*) but also, especially in the Tamil tradition, an erotic one. The man’s chest, finely decorated with figures (Sanskrit: *patra-rekha*; Tamil: *toyil*) and fragrant with unguents and flower garlands is a focus of

erotic energy and male power in both the *akam* and *puṛam* poems of the old Tamil anthologies.<sup>36</sup>

From there the poet's gaze moves to the long garland of flowers around the icon (the *vanamālikā*); in all its colors (*varṇas*), it is the concentrated image of all the bodies of Vishnu.<sup>37</sup> Then we contemplate the luminous divine mind (*manas*), mother of moons, cool and damp; the curve of the hip; the belly with its three folds that call to mind the three worlds; and the navel with its pollen dust that carries the fine stuff of creation. These are remarkably vivid verses, particularly the "moon" verse (verse 34), which bears rereading:

Cool and moist,  
pure luminous  
destroyer  
of darkness,  
    bright asylum for stars;  
dripping sweet  
    nectar for gods,  
desire's passionate  
    yes:  
O Lord of Gods,  
    such a wondrous thing is this mind of yours,  
that gives birth to moons  
    in every  
    creation!

Then we arrive at our next pitch of sensual intensity. Our eyes rest on the ornamental belt (*tuṣāṇa*) worn around the waist surrounded by the yellow waist-cloth or *pītāmbaram*. This waist ornament, similar to the *mekhala* worn by royal ladies (and goddesses), is studded with gems and so gives off a scintillating light. In describing this belt Deśika composes a stanza remarkable for its erotic imagination. The commentators see this verse as a *śleṣa*, to be read in two ways. In my full translation of the *stotra*, I have tried to preserve both meanings. Here I will separate the two senses.

First, the verse refers to the actual object before the poet's gaze: the belt on the icon:

XXXVII (A)  
O Lord of Gods,  
the belt, so finely wrought,  
    that circles your waist,  
enslaves my eyes:  
encircled by the yellow cloth,  
    it thrills at the touch  
    of your left hand,  
    resting on your thigh—

bristling with lovely beams  
 of light  
 its hairs stand  
 on end.

The other meaning has to do with a young girl (*oru stiri* in the commentaries):

XXXVII (B)  
 O Lord of Gods,  
 this dazzling, well-born young girl of yours,  
 wrapped in her sarī yellow  
 as your yellow  
 waist-cloth,  
 enslaves my eyes:  
 she thrills at the touch  
 of her lover  
 standing near—  
 bristling with a lovely  
 radiance,  
 her hairs stand  
 on end.<sup>38</sup>

From the jeweled belt in ecstasy we move to the mythical thighs, lovely as the trunk of a young elephant, a pillow for his wives and the deathbed for demon chieftains; these thighs that gave birth to a celestial nymph *Ūrvaśī*, as well as to the third class of human beings at the time of the primordial sacrifice. And in equally telescoping imagery, the knees: whirlpools in a flood of beauty (*lāvaṇya*), the shining mirrors of Lakṣmī, the charming knees of the baby Krishna crawling around the courtyard of a cowherder's house in Vrindavan, the *avatāra* conspicuously missing in Deśika's praises of Varada.

In the rush of images, the concrete object of contemplation tends to get lost. Not only does Deśika use similes, metaphors, and double entendres to dissemble and bedazzle the original object—jeweled belt, knee, or navel—but he also layers mythic associations that create a complex, simultaneous and composite image of a Protean god.<sup>39</sup>

The firm sinuous calves on the temple image give way to a marmoreal parade of images of love and war—in Tamil terms, of *akam* and *puṇam*. They are swift runners in war, the calves of Krishna as messenger of armies in the *Mahābhārata*; trackers of demons; the swift strong calves of young Krishna the paramour who clambered up a tree after he had stolen the clothes of the young cowgirls while they bathed in the village tank; and in their shape and beauty they equal the Love God's "slender *vīṇā*" (*kāhala*), his fine quiver stuffed with bows, and, in an image also used in Deśika's Tamil *Mummaṇikkōvai*, his wide-mouthed water-pot:

When you ran as messenger  
     between armies  
 or when  
 you snatched  
     the fine *dukūla*  
     dresses from the pretty cowgirls  
 of Vraj—  
     even when you ran down  
 the fleeing daityas  
 they were there  
 to help you.  
     They shine like the slender *vīṇā*, the drum,  
 the quiver,  
     and golden waterpot  
 of Kāma,  
     divine Lord of desire:  
 May your two fine calves  
     be victorious!<sup>140</sup>

Finally, we have the feet, one of the most important “limbs” on the body of God for the devotee—not only the feet that one touches in humble devotion, “taking their dust” as a sign of humility, the feet fondled by the goddess wives Lakṣmī and Bhū, but the same feet whose touch restored the sage Gautama’s wife Ahalyā to her human form from her cursed form as stone; the feet that revived a young child-prince from an ash-heap.<sup>41</sup> Moreover, in the style of dissembling description, the semantic overflow of the *anubhava*, we have not only the foot, but the toes, luminously webbed, and even the toenails: toenails that are petals of the lotus, a row of gems sticky with honey from the garlands on the diadems of worshiping gods; nails and toenails that—in an image that rivals the most extravagant image in the Song of Songs—flow downward

in the liquid light  
 of their own  
     rays.

These toenail gems shoot out rays that bathe the Garuḍa River below the shrine at Tiruvahīndrapuram in a radiance that makes this small river superior to the holy Gaṅgā itself.

From the microlevel of toenails, we move back a bit, to the whole foot, described with all its auspicious marks of the “great man” (*mahāpuruṣa*),<sup>42</sup> whose mere touch wipes out all karma, the “headwriting” of our karmic fate inscribed by Brahmā at our birth. Devotion is stronger even than the law of karma, and its miraculous powers can be set in motion simply by *darśana* of the temple image.

We have just experienced, with the poet, and by way of the luxuriant images and “flaunted figuration” of his hymn, the transforming powers of the devotional gaze: see-

ing, and being seen by God. At this point, by verse 45, we have left the *aṅga pratyāṅgānubhava*, or “limb-by-limb enjoyment,” behind. The remaining verses (46–53) are an extended coda to the central movement of the *stotra*, a coda that unpacks some of the theological implications of our vision. We will end our reading of this hymn with a consideration of these verses.

### *The Thief and the King’s Anklet*

Who is worthy, Deśika asks, of such a vision? Only those most advanced on the strenuous and elite path of bhakti? Only those devotees possessed of “pure dharmas” (*suddhadharmāḥ*) earned through a million rebirths, who have attained a class and caste suitable to such a rare, blessed vision? No, he answers, as we close in on the themes of *akiñcanatvam*—“worthlessness”—and the “requirements” of *prapatti*, sheer surrender to the Lord. Those “fortunate ones” (*dhanyāḥ*) who have taken the rigorous path of bhakti yoga cannot attain a fraction of the blessed state of those whose “wealth is their poverty and helplessness” (*niṣkiñcanatvadhaninā*). These helpless ones have the greater wealth of having nothing; they can only surrender, and yet this naked act of surrender—no matter one’s caste, class, or dharmic “purity”—is for Deśika is the key to salvation.

We see again any notion of a formal “means” (*upāya*) to salvation reduced to almost zero in Deśika’s poetic depiction of *prapatti*, “surrender” to Vishnu. There are no theological scruples here, in the hymn. As Hardy has summarized in the context of the *Dehalīśastuti*, and as we have already seen in our discussion of the *stotra* to Varadarāja at Kāñcī, “although in scholastic terms *prapatti* is defined as an *upāya*, it is envisaged here, in a typically dialectical manner, as the means that consists in realizing the total absence of all means (*akiñcanatva*); as such it is, even as *sādhyaopāya*, the gift of Viṣṇu’s grace.”<sup>43</sup>

In verse 48 Deśika articulates such worthlessness and dependence on Vishnu with an image that alludes to a famous episode in one of the classical Tamil epics, the *Cilappatikāram*. It is an image that affirms the value and beauty and also the utter helplessness of the individual soul. Once, Deśika says, he was a connoisseur (*rasika*) of his own self, the “thief of his own body,” unaware that it and its salvation belonged only to God; but now that he surrenders it all to the only one who can save him, he prays to be taken back as if his self/body (*ātmā*) were a king’s anklet (*nūpura*) returned by the thief who stole it. This self/body, as God’s property—even more, as an ornament for God’s own body—is nothing without its owner. But as an ornament, a thing of beauty, it is inimitably suited for the body it decorates.<sup>44</sup> If we hold back from giving our body and soul to their real owner, we are, in a very real sense, the thieves of our inmost self (*ātmāpahāra*).<sup>45</sup>

In such a crescendo of worthlessness (in verse 50 Deśika appoints himself the “Emperor of Worthless Fools”), the *stotra* winds to its end. He appeals to other helpless devotees of myth, those who have no recourse (*akiñcanatvam*)—from young Prahāda, terrorized by his father the demon Hiraṇyakaśipu; the cows of Gokula helpless under the torrential rains of Indra; the elephant Gajendra saved from the crocodile’s jaws; to Parīkṣit, the ash fetus of Abhimanyu’s wife—and claims an even more despicable condition. And after a final prayer that he might taste the flood of honey running from the foot of God, he composes a *pallāṇṭu*, or “prayer for long years,” for Devanāyaka visual-

ized as a great elephant, mad with rut, tramping down forests of reeds and lotuses (the sins of his devotees), dripping ichor from his temples, cavorting with his two females near the banks of the Garuḍa River: an image that unites the salvific and the beautiful, the martial and erotic:

You shine, O Lord of Gods,  
on the banks  
of the Garuḍa River,  
  
the fruits of our desires  
taken form.

                  You are like a tusker in rut,  
dripping fragrant ichor  
                  from its temples;  
  
                  with your two she elephants,

                  Lakṣmī, the Lotus Lady,  
and Medinī,  
                  goddess Earth,  
  
you crush the heaps of sins  
                  of those who bow down before you  
  
as if they were marshy beds  
                  of lotus flowers.  
  
Victory to you!  
                  May you live long!

The poet, in the last verse, claims to shine as a “speaker of truth,” having praised all the qualities of “the Lord of Truth.” We have, at the very end, another variation on the theme of metonymy: as the *anubhava*, as an “image” of God, mirrors its referent, becoming yet another body of God, capable of granting grace, so these words that enumerate all the qualities (*guṇas*) of truth themselves “shine truthful.”

You possess infinite virtues,  
                  eternally free of faults;  
  
                  supreme,  
you are the clever destroyer of hells,  
  
                  the one and only Lord  
                  of celestials;  
the truth  
                  to those  
who fall at your feet:  
  
And Veṅkaṭeśa, the poet,  
                  composing these verses

of praise  
for You

shines,

a singer of Truth!

Deśika espouses at the end of this *stotra* a profoundly incarnational view of language everywhere present in Śrīvaiṣṇava thought (in Deśika as in Rāmānuja God is seen as the “sheerest limit of all speech,” the one signified of all signifiers). Ultimately, Deśika takes up with particular exuberance and creativity a central aspect of Śrīvaiṣṇava bhakti poetics: the fact that the Lord is not only the object of praise, or delighted with praise, but is, fundamentally, both *the praise and praiser itself*.

After this reading of Deśika’s Sanskrit *stotra* to Devanāyaka, and keeping in mind the theological aesthetics of his Tamil *prabandhams* to the same form of Vishnu, we will add a third and final language to our itinerary of hymns. Yet, in doing so, we will still remain in the confines of the shrine at Tiruvahīndrapuram and the figure of Devanāyaka.

### Sarasvatī’s “Mother Tongue”: Deśika’s Prākṛit for the Lord of Gods

*kiṃkarasacca thuī tuha saambhugehiṇivilāsavāhittamāi  
phaṇiā bāleṇa mae pañcarasuajappiam va kuṇau paśāam*

O Lord of Truth to your servants,  
may this praise that I  
—a mere boy—  
composed in the sweet lisping tongue  
of Brahmā’s young wife

please you  
like the prattling of a caged parrot.

—Vedāntadeśika  
*Acyutaśatakam*, 2

### *Prākṛit “for the Hearts of Connoisseurs”*

Before concluding this study, it remains for us to tackle Deśika’s one long Prākṛit poem in *āryā* meter written for Devanāyaka at Tiruvahīndrapuram. But first, what exactly is “Prākṛit,” and what significance might it have as Deśika’s third chosen language?

The term “prākṛt” is a generic one and is derived from the Sanskrit term for “natural,” “original,” “made first.” “Prākṛit” refers to several Middle Indo-Āryan languages used for formal inscriptions and literary works whose early dates range from the third century B.C.E. to the fourth century C.E. Traditional grammarians claim that regional Prākṛits such as Māgadhī, Śaurasenī, Lāṭī, Gauḍī, Piśāci, and Māhārāṣṭrī are all derived from Sanskrit, though it is more likely that the Prākṛits (and another important non-Sanskritic cosmopolitan tongue, Apabhraṃśa) represent regional literary vernaculars as opposed to “refined,” “polished,” (*saṃskṛta*) “courtly” Sanskrit. It is clear from inscrip-tional evidence that the Prākṛits have their own (sometimes cosmopolitan/transregional)



history separate from Sanskrit, and in many cases, they take on forms that rival cosmopolitan Sanskrit in polish and literary “artifice.” For however much they may represent contemporaneous or earlier vernaculars, the Prakrits of inscriptions and of literary works that have their origins around the third century B.C.E. and that continue to flourish in the medieval periods, particularly in Jain literatures, cannot be said to be “popular” tongues.<sup>46</sup> Many are as refined and artificial as the so-called courtly, classical Sanskrit. This is particularly true for the form of Prakrit used by Deśika in his *Acyutaśatakam*, *Māhārāṣṭrī*.

*Māhārāṣṭrī* is a southern literary Prakrit with obvious links to the Dravidian languages, particularly Tamil of the *caṅkam* period (circa first to third century C.E.). As Martha Ann Selby has noted, according to Prakrit grammarians, *Māhārāṣṭrī* is “Prakrit *par excellence*,” its most perfect and polished form.<sup>47</sup> This form of Prakrit was used by Kālidāsa in his plays as the language of female characters and “commoners,” though this literary tongue was far from “common” or unrefined.<sup>48</sup> In the hands of centuries of great poet-dramatists, *Māhārāṣṭrī* Prakrit was a prestigious tongue of refined emotions, and is a poetic language that plays a crucial role in the formulation of Indian aesthetic theories after the ninth-century Kashmiri poet and theorist Ānandavardhana.<sup>49</sup> As Selby summarizes:

It is obvious that Prakrits such as Maharashtra must have been artificial, as they were different from the spoken languages contemporaneous with them and probably reflect vernaculars from some former time. So, in a sense, the *prakṛtī* versus *saṃskṛt*/‘nature versus culture’ dichotomy is not useful when we describe such a language. One could almost say that Maharashtra is a *saṃskṛtaprakṛt*, as it is itself a codified poetic language.<sup>50</sup>

Ultimately, *Māhārāṣṭrī* was a southern cosmopolitan Middle Indo-Āryan vernacular that enjoyed pan-regional literary currency from Sātavāhana times in the South. It should come as no surprise by now that Deśika, the consummate virtuoso artist in Sanskrit and Tamil, the “lion among poets and philosophers,” would choose such a prestigious form of Prakrit to compose this hymn to Devānayaka. His hundred verses in “heart-captivating” Prakrit (*cintaiḱavar pirākiruta*), meant to “shine in the hearts of connoisseurs,” only add to the already rich South Indian textures of his poetic work.

*Voices in the Acyutaśatakam: The “Girl”  
and a Refutation of Rival Doctrines*

The Prakrit *Acyutaśatakam* (“A Hundred Verses in Praise of Acyuta”) expresses in striking ways all of the themes I have touched upon in previous chapters. The poem, though it is a long and complex theological/philosophical summary along the lines of the *Varadarājaṇḍāśat*—with allusions to the Upaniṣads, the Pāñcarātra Āgamas, and doctrines of bhakti and *prapatti*—it also foregrounds the intimate emotional and erotic motifs associated with Deśika’s other hymns to Devānayaka.

The poem includes an elaborate head-to-foot *anubhava* of the icon with vivid sensual touches, as well as a group of powerful deprecatory verses, at the beginning and at the end, that stretch the theology of self-effort and divine pretext (*vyāja*) to its very limits. In these concise, straightforward *āryā* verses, Deśika again poetically pushes the limits of his doctrine of self-effort, seeming to draw as close as he can to the theology of the Tenkalais.

Many commentators claim that the poem is primarily a poem of “nuptial” love, citing the penultimate verse where Deśika asks the Lord to accept him as he would accept a “bride-to-be” (*hojjantaḥjovvaṇavahum*). The reason then given for Deśika’s writing in Prākṛit is that he “literally” takes on the voice of a “girl”-in-love by using a form of Prākṛit, the “natural [literary] tongue,” the language women speak in Sanskrit plays. There is also a probable association of Māhārāṣṭrī Prākṛit with the love-lyrics of Sātavāhana King Hāla’s *Sattasāi*, the earliest and most important of the southern Prākṛit anthologies, though I am not aware of Deśika himself ever referring to these anthologies.<sup>51</sup> One of his most likely models was Kālidāsa, who served as the most prestigious literary model for all late *kāvya* composition.

There is also a tradition in Tiruvahīndrapuram that the *Acyutaśatakam* was written to address the Jains in one of their own scriptural Prākṛits. He wanted to “explain” his theology in the tongue of his opponents and at the same time convert them by the beauty of his own poem in the “sweet lisping tongue of Brahmā’s young wife (one might playfully call it Sarasvatī’s ‘mother tongue’).” This tradition is perhaps most likely linked to the deprecatory remarks on the Prākṛits by the “young disciple” (*śiṣya*) of Deśika’s play, the *Samkalpasūryodaya*. The young student reviles the “laughable” regional Prākṛits and claims he will compose in these tongues with the single goal of refuting those rival poets who compose in them.<sup>52</sup> “Is it not said,” says the disciple, whom the Vaṭakalais identify with Deśika himself, “that ghouls (*piśācas*) should be addressed only in the language of ghouls (*piśācabhāṣa*)?” As I have already noted, this retort contains a pun on one of the Prākṛits, Piśāci. Most likely, however, this use of one of the most elegant of Prākṛits is an index of Deśika’s mastery of the southern tradition, this tongue being, along with Tamil, one of the two most important literary tongues outside of Sanskrit in South India. By composing in all three languages, he was affirming both a pan-Indian and a vernacular cosmopolitanism.

Both stories, however—one focused on the “girl” in love, and other on the vigorous debater-poet—catch important aspects of the hymn, for it is indeed filled with verses in the erotic mood (the *anubhava* being its center of gravity), as well as being an excellent example of Deśika’s mastery of modes of “lyrical theology,” his ability to carve out a compendium of Viśiṣṭādvaita philosophy in vital poetic forms. These stories, along with the tale of his meeting with Devanāyaka on the banks of the Peṇṇai, form the legendary background for these verses in “charming Prākṛit.”

For ease of reading, and because I have already analyzed in minute detail the basic themes and motifs of Deśika’s hymns, I give a selection of translations here with the minimum of thematic and textual notes and with no running prose commentary.

After an introductory section that emphasizes the god’s cosmic and erotic powers (as the elephant in rut wandering the banks of the Garuḍa River) and the poet’s inadequacy before his task of praise, there follows an ecstatic head-to-foot description of Lord Devanāyaka. The description/visualization begins with the rain cloud over the hill (a favorite Tamil motif, as we have seen, describing Vishnu in his landscape), then moves to a reprise of the mythic image of the elephant with his two she-elephants, mad with rut on the banks of the river below the shrine, from there we are suddenly made to stand in front of the deity in the dim heart of the temple sanctum.

After the *anubhava* of the body of God there follows some of the most vivid penitential verses in Deśika’s work,<sup>53</sup> before he finally prays to be taken back to God like

the prince  
 who lived among among crude hunters  
 [was] snatched back from the *caṇḍāla* village  
 on the advice  
 of his ministers;  
 . . . like the groom takes  
 his young  
 bride-to-be.

This theme of spiritual exile and return is an echo of the story of Deśika's vision at the Peṇṇai River.

From the *Acyutaśatakam*<sup>54</sup>

I  
 Bow down before Acyuta, the Lord of Gods,  
 Lord of Truth to his servants,  
 inextinguishable radiance,  
 dark cool *tamāla* tree  
 on the banks of the Garuḍa river—  
 a king of elephants  
 who wanders the slopes of Medicine Hill  
 in the town  
 of the Serpent King!<sup>55</sup>

II  
 O Lord true to your servants,  
 may this praise that I—  
 a mere boy—  
 composed  
 in the sweet lisp of tongue  
 of Brahmā's  
 young wife,

please you  
 like the prattling  
 of a caged parrot.<sup>56</sup>

III  
 Though my words are dirty,  
 O Lord true to your servants,  
 let them be clean, touched  
 by the streaming moonlight of your fame,  
 like ditchwater  
 draining  
 into the three-streamed  
 holy Gaṅgā.<sup>57</sup>

IV

O Lord of Gods, let my poor song shine,  
standing like a king's buffoon  
in the midst of the Vedas,  
  
those honored bards  
in your assembly.

V

O Acyuta, sitting firm on the lion seat  
of our teachers' tongues  
you expound the highest truth:  
  
remove our ignorance.<sup>58</sup>

VI

Like the full moon in the waves of Jāhnu's daughter,  
you shine in the hearts of the teachers:  
  
O Acyuta,  
  
like the goose that shuns turbid water  
you do not enter—  
even for an instant—  
murky hearts.<sup>59</sup>

XXXII

A lustre, deepening its green, the color of dark emerald,  
spreading along the borders of the town  
of the Serpent King,  
  
you are a monsoon cloud  
    raining in season, for your servants,  
mercy's  
    sweet essence.<sup>60</sup>

XXXIII

You seem like the king of the elephants who guard  
the compass-points. A delight to the eye,  
I see you  
  
with your two she-elephants, Lakṣmī and Bhū,  
in the forest marshes near the Garuḍa river,  
  
tearing trees to their roots—those demon chieftains—  
showering from your temples  
a heady ichor.<sup>61</sup>

XXXIV

The mass of dark hair between the sun of your crown  
and the moon of your face,

O Lord true to your servants,  
 fully reveals your power to make the incoherent  
 cohere.<sup>62</sup>

## XXXV

Your face, O Lord true to your servants,  
 whose wide open eyes are like a pair of full-blown lotuses,  
 shames the full moon:

merely to remember it is to destroy  
 even sins knowingly done.

## XXXVI

Your chest, O Acyuta, lovely with its mole,  
 Śrīvatsa, and Lady Lakṣmī,  
 inseparable  
 from its long chaplet of flowers, made most auspicious  
 by Kaustubhā,  
 precious gem of the Milk Ocean,  
 and by sprays of cool holy basil,  
 praises your glory.

## XXXVII

O Lord of Gods, troupes of celestials,  
 fleeing the heat, with Brahmā at their head,  
 enjoy the cool dense shade of the wish-granting tree  
 of your four long arms.

## XXXVIII

How is your waist  
     still so thin,  
 when you hold in your stomach  
     the eggs  
 of worlds,  
 like big bubbles on the ocean of primal matter,  
 stirred to its depths  
     by the moon  
     of your will!<sup>63</sup>

## XXXIX

The lovely lotus sprung from your navel,  
 with a black bee, Brahmā,  
 in its center,

O Lord of Serpent King town,  
 shines like the footstool of Lakṣmī  
 who sits on your chest.

XL

Your yellow waist-cloth is streaked red with the blood  
of Madhu and Kaitabha, demons you crushed  
without mercy:

its girdle, whose bells are tinkling,  
shines

like the golden fetters for the lord of elephants,  
the mad God  
of Love.<sup>64</sup>

XLI

Your thighs, a bed for the Dānava chieftains'  
long sleep of death,  
seem,

O Lord true to your servants,  
like the twin high pillars supporting the three worlds  
that you hold  
in your belly.

XLII

A lover's beauty,  
deepened by the emerald ladles of your shins  
and the twin jeweled mirrors  
of your knees,<sup>65</sup>

O Acyuta,  
never leaves your feet,  
which bear the marks of the lotus  
like Lakṣmī.

XLIII

Your lotus foot,  
blossoming at the summit of the Veda, a refuge for all creatures,  
shines,

O Lord true to those who surrender:  
from it streamed the heavenly Gaṅgā,  
born the moment you measured  
the worlds,

extinguishing the sins  
of the threefold  
universe.

XLIV

Thus those without fault taste your sweetness, taste you  
who are divine nectar's very essence,<sup>66</sup>

root of all three worlds.

You appeared on the slopes of Medicine Hill like an herb  
that heals the wounds  
of your servants.

XLV

Those who paint their eyes with your dark body  
as with a mystical eye-black conjured by *siddhas*,<sup>67</sup>

O Acyuta,

see you as they would a treasure:  
the ever-secret hiding-place of Lakṣmī!

XLVI

You are the one sun of all three worlds,  
Lord of Planets,

whose bright light cuts through  
deepest darkness:

for those who see you  
there can be no night  
of delusion.<sup>68</sup>

XLVII

Your pure devotees, O Acyuta,  
who have lost their taste  
for the pleasures  
of the senses

indifferent to all which, being born,  
passes away:

they live in their bodies  
as if already free of this world.<sup>69</sup>

XLVIII

The soul, that elephant always crazy with rut,  
caught by you,

O Lord true to those who surrender,

forgets its muddy forest streams,  
forgets wealth,  
like a dream,  
forgets cities  
drawn by clouds on the air.

XLIX

Those who know think little  
of the starry realms of Brahmā  
and the others—

those places:  
like the bubbles and spume of waves or clouds,  
the soft stems  
of plantain

or the frail roots  
of white-flowering *kandali*

thick  
in fields  
after rain.<sup>70</sup>

LII

Those who turn their hearts to other gods  
spend all their time in this black Kali age;

but to those, O Lord of Serpent King town,  
who hold to your feet

where did this dark age go?<sup>71</sup>

LV

They surrender at your lotus foot, O Lord of Truth,  
they'll never go to Yama's hell.

Even if they stumble and fall  
they'll get off light—  
a punishment suited to their high place

like servants in the king's  
inner rooms.

LVI

They tremble with fear, O Acyuta,  
who see the terrible knitted brows  
of the Lord of Ends  
quivering like a she-serpent;

filled with sorrow over sins caused by their own bad karma  
letting the sweet taste of sense pleasures slip away,  
they worship  
your feet.

LVII

Even worship offered by Brahmā himself,  
Lord of all Creatures,  
clings to your feet alone.

You place on your own head like a holy ritual cloth  
the offerings of those who love you



with one-pointed  
love.

## LVIII

You never turn from those devotees, O Acyuta,  
whose minds,  
    like moonstone that sweats  
    under shining  
    moonlight,  
melt into a flood of tears at the sight of your face,  
whose bodies bristle, their hairs standing on end,  
    like *kadamba* trees  
    bristle with buds  
    after a storm.<sup>72</sup>

## LXIX

To chant your name is to taste  
    sweet nectar,  
O Lord true to your servants,  
it's the root of the tree  
of freedom's bliss, best  
    of the great elixirs  
to cure the aging of delusion,  
the one fertile soil  
    of auspiciousness.<sup>73</sup>

## LXXI

The other gods,  
    graceless  
without your grace;  
    in your grace alone  
are they gracious.<sup>74</sup>  
What's the use of these gods  
    we must worship,  
whose powers rest on your  
    favor?

## LXXII

O Lord true to your servants,  
what good will they do for me,  
    these other gods,  
so pleased with my offerings:  
a hundred clouds of mist  
can't quench

the great thirst  
of the *cātaka* bird.

LXXIII

O Acyuta,  
my thirst, an animal hungry  
for mirages of pleasure,  
is quenched by the flood from your streams  
of grace  
drenching with its torrents those who seek  
your shelter.

LXXV

Though I cover my body in the armor  
of strictest law,  
I lead the army  
of outlaws.

My repentance is a joke:  
No wonder  
you laugh at me when you are alone  
with Lakṣmī.<sup>75</sup>

LXXVI

All time is not enough  
to wipe away sins done in this body,  
even in one day.

O Acyuta! I'm the perfect vessel  
for your mercy!

LXXVIII

My span of life is like a stand of trees  
being cut  
into  
small pieces  
day and  
night:

even seeing this,  
my mind  
is arrogant.

Hold gently, O Acyuta,  
this simple  
child!

LXXIX

Though the body,  
the length of its breath a mystery,

its senses faltering,  
     growing old,  
 is like a raindrop on the eaves of a house,  
 O Lord of those who surrender,  
 you know how I thirst  
     for long youth!

LXXX

I'm ashamed, O Lord true to your slaves,  
 I don't know what  
 to do.  
 And even if I should come to know  
 what to do—quite  
 by accident—  
 I'll do the opposite.<sup>76</sup>

Is it right to abandon  
 me?

LXXXI

Who am I? What should I do?  
 What should I not  
 do? Only you have the power  
 to answer me; you  
 know it all.

Do right by me, O Lord of gods,  
 keep me  
 in your heart!

LXXXII

This body has been and will always be  
     like a wooden puppet  
 moved by threads,  
 at the mercy  
 of somebody else.

Be of good will to this body of mine  
     tugged this way  
 and that by action, speech,  
     and mind,

O Lord of gods!<sup>77</sup>

LXXXIII

Cutting the twin fetters of my karmas,  
     giving the good  
 to my friends, and the bad

to those who  
hate me, when

O Acyuta,

will you free me from this hole of a prison-house,  
my cruel body?<sup>78</sup>

LXXXIV

When, O Acyuta,  
will you see me as your beloved child  
letting me rest in you  
who dwell in my heart,

before I catch on to the sun's rays  
and climb up  
the narrow artery of Brahmā  
to heaven?<sup>79</sup>

LXXXV

O Acyuta,  
when will your men, fleet guides  
along our journey,  
with Agni ahead and Amānava,  
Lord of Lightning,  
behind,  
lead me across the wilderness waste of threefold nature,  
clotted  
with darkness?<sup>80</sup>

LXXXVI

When, O Lord of those who surrender,  
will you give me,  
your servant,  
my eternal lovely body of light?<sup>81</sup>

When will I put on the ornaments  
of the highest deity  
and cross  
the Viraja river?<sup>82</sup>

LXXXVII

When, O Lord of Gods,  
will you pull me out of the sea  
of birth and death,  
cleansing my vision,  
making a place for me over your heart

like the jewel Kaustubhā who sits on your chest,  
     a mirror  
     for Lakṣmī?

LXXXVIII

When will I be at your lotus foot  
     O Lord true to your servants,  
 which spanned,  
     in play  
 the three worlds?

Exuding the torrential honey of the heavenly Gaṅgā  
     that adorned the matted hair  
 of Śiva, killer  
 of the love god!<sup>83</sup>

LXXXIX

When will I become, O Lord true to your slaves,  
 like one of your angelic  
 icons?<sup>84</sup> your beloved slave  
 claiming as a crown for my head  
 your two lotus feet, blossoms  
 that crown  
 the head  
 of the Upaniṣads?

XC

When, O Lord of gods—  
 though I am fit never to return  
     to this world—  
 will you enjoy me as one of your blessed friends on this earth  
     in the divine play  
 of your incarnations,  
     equal to you, if  
     only in  
     pleasure?<sup>85</sup>

XCI

There—  
 I've let my desire be known.

Utterly dependant upon  
 you, with these words,  
 my essence:

Make them true, O Lord true to your slaves,  
 by your mass of auspicious  
 powers—  
 you can do anything you want!

XCII

Like a baby monkey running in circles,  
eager to leap across the sea  
because it was born  
of the race of Maruti,

I ask you, Acyuta,  
whose lotus feet  
all beings  
desire,

indulge this,  
my monkey nature!

XCIII

Overcome by sense objects, I sink  
into the strong whirlpools  
of the ocean of beings—

pull me out with your own hands, O Acyuta,  
nurse me  
back to health

like a mother  
her suckling child!<sup>86</sup>

XCIV

Scorched by the hot season of karmas,  
none of my pleasures—those mere  
mirages—gives as much  
as a drop of water:

Cool me, O Acyuta,  
with the winter hail  
of your glances!

XCV

Freeing me from the blank stares of those  
who never think of you—  
their eyes like poison—

let fall on me, O Acyuta,  
the hard showers of your devotees' eyes,  
the cool nectar  
of their faces!

XCVI

My heart wallows in gifts worthless as straw,  
like honey mixed with poison:  
stripped of "I" and "mine,"

fix this heart  
 within you, O Acyuta,  
 treasure of nectar.

## XCVII

Put your two feet, O Lord true to those who surrender,  
 on the head of this eternal worthless  
 fool. Those feet precious  
 as a hidden treasure:

the fever of those who surrender is broken  
     by the cool rivers of light  
 flowing from their  
 toes!

## XCVIII

If, even after so many say I have surrendered to you,  
 you still don't protect me,  
 are your words not merely like the noise of waves  
 on the shore of the  
 sea?

## XCIX

O Lord,  
 having no other refuge,  
 I've been entrusted to you  
 by gentle teachers  
 full of mercy—

seeing them,  
 your dear ones, O Lord true to those who surrender,  
 firmly bear the burden  
 of my soul!<sup>87</sup>

## C

O Lord true to those who surrender,  
 take me back like the king  
 his young son,

                    the prince  
 who lived among crude hunters  
     snatched back from the *caṇḍāla* village  
     on the advice  
     of his ministers;

take me, like the groom takes  
     his young  
     bride-to-be.

CI

May these hundred elegant stanzas for Lord Acyuta,  
 filled with all fine qualities,  
 composed by Veṅkaṭeṣa,  
 whom they call Vedāntācārya,  
 a lion among poets and philosophers,  
 shine in the hearts  
 of the connoisseurs!<sup>188</sup>

Thus ends this poem in Sarasvatī's "girlish tongue"—a tongue that is, however "childish," also elegant; it is the Māhārāṣṭrī used in plays by great Sanskrit poets like Kālidāsa and Bhavabhūti and by the ancient southern Indian poet of the *Sattasāi*, capable of shining "in the hearts of connoisseurs" (*sahiaahiaesu sohanu*). It is, from now on, also the Māhārāṣṭrī of Vedāntadeśika's hymns to Vishnu at Tiruvahīndrapuram, touched by the manifold influences of this polyglot religious artist. It is up to those of "like heart" (the *sahṛdayāḥ*: "connoisseurs") to make the connections.



# Conclusion

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## *His Own Words*

### The Hymns of Vedāntadesika in Their South Indian Tradition

I who sit at the summit of the four ancient Vedas  
sang this poem on the City of True Vows  
in this very place  
with love and a subtle, exalted intellect  
through the abundant grace poured down like rain  
from the cloud  
that hung over the northern altar  
of the great blameless sacrifice  
of our old father  
who was born in the Lord's  
navel lotus—

Long live the brahmans who chant the Veda  
in Tōṇḍai country!  
Long live those well-versed in the pure  
Tamil Veda!

—Vedāntadesika  
*Meyviratamāṇṇiyam*, 29

... poems [in India] do not come singly, but in sequences often arranged in tens, hundreds, sometimes thousands: sharing motifs, images, structures, yet playing variations that individuate each poem. Every poem resonates with the absent presence of others that sound with it, like the unstruck strings of a sitar. So we respond to a system of presences and absences; our reading then is not linear but what has been called “radial.” Every poem is part of a large self-reflexive paradigm; it relates to all others in absentia, gathers ironies, allusions; one text becomes the context of others. Each is precisely foregrounded against a background of all the others.

—A. K. Ramanujan  
“Where Mirrors Are Windows”

## Lion Among Poets and Master of All Tantras

We have covered much ground in this study of only a handful of poems by Vedāntadeśika. Even these few poems have revealed a poet of extravagant theological range and emotional depth. It is time now, in closing, to make some general remarks, taking note of the most important themes we have touched upon, summarizing what might be termed the patterns of Deśika's devotional poetics in Tamil, Sanskrit, and Prākṛit, and placing his work within South Indian bhakti literatures.

Deśika emerges from these poems and from his narrative tradition as a supremely synthetic figure. He well earns his epithets: this "lion among poets and philosopher/logicians" and "master of all the tantras"—"arts," "sciences," poetic, commentarial, exegetical, esoteric, and philosophical texts and ritual traditions—seems to have a hand in everything, while at the same time, he keeps at a certain distance, preserves a certain individual integrity of his own.

### *Religious Poverty and Patronage*

His sacred narratives describe someone who rejected all royal favors and all promises of wealth—including the invitation of the brahman court-philosopher Vidyāraṇya to come to Vijayanagar—to live a poor, humble life as a teacher/scholar/debater who forces his wife to throw away a gift of gold mixed in by devotees into his daily rice. The only source of wealth for this "son of Tūppul" was the "father on Elephant Hill" (Lord Varadarāja at Kāñcī). Yet the stories of his exile during the Muslim raids of the south, his connections with the Telugu prince Siṅgappa, and his triumphant return to Śrīraṅgam hint at political patronage, something that would become more common for later Śrīvaiṣṇava Ācāryas. In spite of the problem with dates, there is no reason to doubt that Deśika composed those intriguing stanzas on the inner walls of the temple praising Gopaṇārya, the brahman general who helped liberate Śrīraṅgam, as a "mirror of earthly fame."

### *Sanskrit and the "Cosmopolitan Vernacular"*

Deśika was a brahman poet-philosopher who flourished in the "north of the south," the old cosmopolitan town of Kāñcīpuram, in a sectarian environment that indeed seemed to favor the Sanskrit language as the "mother tongue of all languages,"<sup>1</sup> well into what Sheldon Pollock has called the "vernacular millennium" (1000–1500). In fact, Deśika was one of a brahmanical elite among whom Sanskrit was enjoying a resurgence of literary and philosophical production, something that marked later Vijayanagar cultural and linguistic formations. Throughout his work, Deśika seems to affirm the superiority of Sanskrit as the most "universal" of tongues. We have already read a well-known passage from his philosophical drama, the *Samkalpasūryodaya*, where a young student—traditionally said to be "Deśika"—mocks poets who write in the "laughable" Prākṛits, and threatens to write in these tongues "of ghouls" to refute his rivals. In reply, the boy's guru remarks that among all tongues, only Sanskrit ("the divine speech") "touches everyone's heart," implying the easy superiority of the tongue. And yet, as we have seen in this study, Deśika not only composed in one of the most prestigious of Prākṛits, Māhārāṣṭrī—the language of rival Jains, of Sātavāhana Hāla's *Sattasāi*, and of the great Sanskrit poets



### The Philosopher as Poet

Deśika's extraordinary synthesis—what might be termed his “dialectical genius”—is not only reflected in his language choices or in his layered narrative identity but is also present in his work as both a poet and a philosopher.

Deśika, of course, is a rigorous thinker in his philosophical writings. He is well-known in later Śrīvaiṣṇava tradition for providing a logical/philosophically consistent framework for Rāmānuja's theology of “nondualism” with “difference” (*viśiṣṭādvaita*). This is Deśika the *tārkika*, or “logician.” Deśika's Sanskrit and *maṇipravāla* prose commentaries and independent treatises strongly defend the role of self-effort and human-divine synergy in the action of grace. He argues this stance against opponents such as Pillai Lōkacārya in the southern city of Śrīraṅgam, who emphasized helplessness and the utter lack of any human “means” (*upāya*) in the act of salvation. Yet what Deśika defends so carefully and rationally in prose seems more fluid in the poetry. His lyric hymns to Viṣṇu's icons speak a different theological language.

Deśika the poet hints that, at bottom, when it comes to the *experience itself*, agency and ritual means (*upāya*) may merely be the formal acknowledgment, in the act of prayer, that ultimately there is no agency at all, that no ritual at all can guarantee God's grace. Such grace (*prasāda*) is, in the last resort, sheer gift—the gift of spontaneous compassion (*dayā*) and loving-kindness “without pretext” (*avyājavātsalyam*). No amount of good karma, even of “pure dharmas” (*śuddhadharmāḥ*), class- and caste-bound duties done with meticulousness and devotion, can guarantee the grace of God. Ironically, grace comes only when we experience, and poetically express, our worthlessness and helplessness. This is our “gesture,” our part in the play of salvation. We have seen in particular how Deśika's “deprecatory verses,” which describe his need for utter “surrender” (*prapatti*), push limits of self-effort, as Friedhelm Hardy has put it, to “almost zero.”

The hymns we have studied are closer in spirit to the position of his theological opponents than they are to many of his own theological writings. Have we discovered in this polarity of poetry/philosophy an emphasis on contrast and not complementarity?

Hardy has viewed this tension in psychological terms: there is discontinuity between Deśika the poet and Deśika the philosopher because of an unconscious tension between “spirituality” and a set of “pre-given notional systems”:

Choosing the medium of poetry, Venkaṭeśa [Deśika] could construe in the free poetic play of symbols and associations a structure which did not have to conform to any pre-given notional system. That he also drew on unconscious levels of his imagination, and that he therefore was not fully aware of the discontinuity with his philosophy, is conceivable.<sup>6</sup>

This is certainly a compelling thesis, one that touches upon a tension of perhaps universal resonance. It is analogous to the agon between “poetry” and “belief” that is enacted, according to critic Harold Bloom, in the “strong” poets of the Western tradition from Dante onward.<sup>7</sup> Tensions notwithstanding, however, what happens when we take these poems theologically seriously, and not as mere exaggerations or symptoms of unconscious struggles with authority? Might oppositions like poet/philosopher, spirituality/notional system, intellect/emotion, dissolve, or seem at the least misleading, and at most irrelevant?

One of Deśika's Śrīvaiṣṇava Sanskrit commentators, Śrīnivāsācārya, resolves the tension between the poet and the philosopher by claiming that Deśika's prayer itself, where he claims that he can do nothing about his own salvation, is the necessary "pretext" (*vyāja*) for salvation. A compelling paradox emerges here: *the very prayer wherein I claim that there can be no pretext for God to save me is itself the required pretext for my salvation*. I think this insight is crucial, and gets at the heart of Deśika's genius in combining poetic and philosophical/theological art.

I have argued that it is also entirely possible to see Deśika as creatively appropriating, in the particular emotional, imaginative, and rhetorical space of his poems, the views of his opponents. The Deśika hymn is a medium both of theological reflection and of religious experience (*anubhava*); and it is particularly those passages that describe the overwhelming experience of Vishnu's majesty in the act of surrender (*prapatti*) that Deśika integrates what to him are the "extreme" claims of his Śrīraṅgam opponents. In "the philosopher as poet" we see the true extent of Deśika's dialectical genius. In his poems he is able to express and embrace emotional realities that transcend theological formulae.

Yet finally, as Hardy himself observed, we must not denigrate the philosopher and hold up the poet as somehow the "true" Deśika.<sup>8</sup> To assess the full scope of his thought, we have to take both genres of his work seriously. And to take both seriously is to admit of complexities and nuances that go otherwise unnoticed. Once we allow Deśika the poet to enter into our picture of Deśika the philosopher, we can no longer view his work as a univocal system of doctrinal claims. The thought of Deśika the philosopher as poet combines intellectual rigor (the *tārkika*) with a certain dialectical dynamism, a fluid aesthetic play of forces set in motion by the poet (the *kavi*). As we noted on many occasions, for instance, in Deśika's hymns the "mind" is an erotic instrument; intellect and emotion are often bound together in the metaphor of the lover longing for union with the divine Beloved. Deśika is a poet who sings—to quote a verse from his Kāñcī Tamil *māhātmyam*—with "love" (*aṇṇu*) and a "sharp, subtle intellect" (*cūr mati*). It is the mind that touches God's body like a lover; it is the mind that bathes in God, feeling a bliss at once sexual and spiritual for Vishnu as Beloved.

The close study of the poetry of philosophers promises, again to quote Hardy, to enrich "our picture of the history of Indian ideas."<sup>9</sup> By focusing on the work of one such literary figure here, I hope to have contributed to an area of study that begs for comparative work within South Asian literatures. Comparing and contrasting Deśika's synthesis of poetry and philosophy with analogous syntheses in the work of a Rūpa or Jīva Goswāmi in the Gauḍīya Vaiṣṇava tradition, or in Śaiva poet-philosophers like Abhinavagupta or Appayya Dikṣita, for instance, would shed light on common patterns that cross regional, genre, and linguistic traditions in Indian literatures. Such work also has implications for the study of poet-philosophers in other traditions and cultural contexts as well.<sup>10</sup>

### The "Holy Bell" Ālvār: Deśika in South Indian Bhakti

One of Deśika's most interesting epithets, *ghaṇṭāvatāra*, "incarnation of the temple bell" of Tirupati, refers to his folk-tale-like birth story. As we have read, his mother, Tōtārammaṇ, while on the holy mountain, has a dream that she swallows a bell, and just as she swal-

lows this bell in her dream, a double for the son and future saint-poet, the temple bell at the shrine of Tirupati on Tirumala disappears. The ritual bell is reborn as the child later known by the very name of the god of Tirumala, Veṅkaṭeśa. The author of the *Vaṭakalai maṇipravāla* narrative translates *ghaṇṭāvatāra* as Tirumaṇiyālvār, “Holy Bell Ālvār (“Master”). So Deśika shares in “ālvār” status with the earlier generation of Tamil saint-poets. But he is far from an Ālvār, strictly speaking.

Deśika is a sectarian teacher whose work reflects didactic purposes and theological structures foreign to the work of most of the Ālvārs, particularly the most important poet in the family of Tamil saint-poets, Nammālvār. Deśika’s audience of scholars and sectarian leaders, learned devotees, and rival poets from the north and south of the Tamil land, is concerned not only with praise of sacred places, or of the beauty of God’s body as a vehicle for salvation but also with doctrinal claims and arguments, which Deśika succeeds in making—though as we have seen, with a difference—in finely crafted theological poems in three major languages of the southern tradition.

Yet for all this, we have seen how his hymns in Sanskrit, Tamil, and Prākṛit are deeply indebted, in their imagery, visionary structure, and forms of devotion, to Ālvār Tamil. Put another way, he has succeeded in “translating” local/regional idioms and devotional motifs into the translocal cosmopolitan languages of Sanskrit and Māhārāṣṭrī, as well as into a later cosmopolitan post-Kaṃpaṇ Tamil that in turn reflects the influences of Sanskrit. In this way he further extends (in more than one language) a tradition begun by the early Sanskrit Ācārya-poets like Parāśara Bhaṭṭar and Kūreśa. For Deśika, as for Bhaṭṭar and Kūreśa, the Ālvārs were crucial lodestones for literary vision.

Deśika’s oscillation between union and separation in the rhythm of his hymns; his images of bathing with and in God; of Viṣṇu’s lips on the conch-shell, and of young girls who horripilate in the presence or weep in the absence of Viṣṇu, or who do both when they experience the ecstasies of the Lord’s “absent presence”; his passionate evocation of place and erotic devotion to the temple icon, the “body of God” that is an “ornament for its jewels”—all these tropes and images creatively echo the Ālvārs. These are local knowledges that form an intimate part of the complex music of Deśika’s hymns.

Thus, a schooling in pan-regional Sanskrit literature and poetics is hardly enough to grasp the nuances or even the overall meaning-content of Deśika’s Sanskrit or Prākṛit poems. They mine the resources of the Sanskrit and Prākṛit languages, Indo-Āryan conventions of *stotra* and *kāvya*, and in great measure exploit a predominantly Sanskrit or Prākṛit vocabulary, but many—though not all—keys to understanding their overall visions lie in the Tamil Ālvārs. It is in this sense that Deśika writes, as did the earlier generation of Ācārya-poets, a “southern Sanskrit,” a Sanskrit that, however “pure” in vocabulary and poetics, reflects influences from its fellow cosmopolitan tongue in the south, Tamil.<sup>11</sup>

I will comment in more detail on themes common to Deśika and the Ālvārs that have also emerged as major themes of this study.

### *The Shrine and a Sacred Locale*

To begin with, we have the importance of the particular shrine and its *sthalapurāṇa*, or local legend. Deśika and the Ālvārs write hymns as acts of worship to specific localized forms of Viṣṇu (the *arcāvatāra*) in specific “beloved places” (*ukantaruṇiṇanilaṅkaḷ*, in

Deśika's *maṇipravāḷa* phrase). These are not simply generic, purely mythic forms of Vishnu, though these forms are duly recorded in the poetry. These are forms of Vishnu that have appeared in these specific places alone, for specific purposes and with specific powers.

As Nammālvār writes about a dozen particular forms of Vishnu in sacred shrines that dot a sacred landscape, Deśika praises Vishnu in several particular forms associated with major sacred places dear to his community. I have discussed three in some detail: Raṅganātha at Śrīraṅgam, Varadarāja at Kāñcī, and Devanāyaka at Tiruvahīndrapuram.

Deśika sings the body of Varadarāja, who arose as a blue flame in Brahmā's sacrificial fire as an answer to the that creator god's fervent prayer, and continues to dwell at that site, now called "Elephant Hill" in Kāñcīpuram, dispensing extraordinary blessing. Deśika claims in Tamil that the "Elephant Hill," the sacred place where Varada appeared, the Tamil locale, "cuts to the root" more cleanly than the god's discus "the sins of the devotees." This shrine and its landscape is preferred, by gods and by devotees alike, to heaven itself; it is where the poet "endlessly enjoys" Vishnu's beauty "untouched by thought," and so loses his taste "for Vaikuṇṭha" (heaven).

Deśika also sings the body of Devanāyaka, who has his own *sthalapurāṇa* connected with the Lord of Serpents, Ādiśeṣa, and his sacred healing well, along with the Holy Medicine Hill near the temple shrine that is a metonym of Devanāyaka himself. It is Devanāyaka who appeared to Deśika along the banks of the Peṇṇai River late one night, and asked for the poet's hymns in Sanskrit, Prākṛit, and Tamil. This is an interested god, and this is without a doubt "His Good Country."

As in the poems of the Ālvārs, in Deśika's *stotras* and Tamil *prabandhams* the place itself takes on all the powers of the god who inhabits and hallows it. Such an ideology of sacred place and of a local network of such sacred places that dot the sacred landscape of a region, its map shaped by pilgrimage, is a pattern that has very old roots in the southern macroregion; it appears in many locales and in many different vernaculars and *maṇipravāḷas*.<sup>12</sup> The immediate linguistic source of Deśika's local tradition, however, is Ālvār Tamil, a source also crucial in understanding the ethos and poetics of the Sanskrit poems of the early Ācāryas.

### *A Theology of Beauty: Icon and Pūjā*

Related to this charisma of place is the symbolism of the icon, the temple *arcā* or *mūrti* and its passionate worship (*pūjā*). We have seen throughout this book how important a symbol the temple image is in Deśika's hymns. These material forms of God, statues that are worshiped in these "beloved places," are far more than lovely signs that point to a greater, purely spiritual or transcendental reality. They are "bodies" of God, perceptible forms, vividly sensual and immediate for the worshiper, objects of often highly eroticized devotion. In their vividness they serve to underscore the concrete and willing presence of Vishnu in the particular sacred place. They *are* that sublime, transcendental, pan-regional and pan-cosmic reality—in all its forms—embodied in a beautiful particular icon-body (*arcā/mūrti*) in a particular place in the Tamil landscape.

Often the poet's central astonishment has to do with this experience/vision of all the forms of god—cosmic, earthly, mythic, and spiritual—as being present in the narrow compass of the icon in the temple's dark "womb-cave" (*garbhagṛha*). Icons and their

*realia*—the yellow *pītāmbaram*, the jewels, the garlands and weapons, crowns and unguents—are the visceral centers of gravity in Deśika’s poems. The divine is, literally speaking, “aesthetic” (i.e., what is “placed before one’s eyes”), to be seen and enjoyed as a *real presence* and a visible glory. Even when the characters in Deśika’s religious visions—the “fortunate” devotees (*dhanyāḥ*) or the “girls” of the *akam* landscapes—experience the longings of separation, what is implied in the hymns as a whole is the potential physical (iconic) presence of the (momentarily) absent god. Some of the most radical aspects of this “ethos of the icon”—what might be termed a “theology of beauty”—is taken by Deśika, like the ethos of sacred place, from the works of the Ālvārs.<sup>13</sup>

Vishnu for the Ālvārs and for Deśika is “beautiful,” and the saint-poet’s experience of the beauty (Tamil *aḷaku*; Sanskrit *lāvaṇyam*; *saundaryam*; *ābhirūpyam*) of God is deeply linked to an experience of salvation. This coinherence of the aesthetic and salvific is one of the most important patterns in Deśika’s devotional poetics. As he says in the Tamil *Navamaṇimalai*:

O Lord of Truth to your servants,  
 your lovely body  
 is dark as lamp-black,  
 as the deep blue  
*kāyā* blossom.  
 O munificent king who showers grace  
 like torrents  
 from a monsoon cloud  
 over Ayintai town,  
 if we do not forget the beauty  
 of your body,  
 we will not be born  
 again!

### *The Poet’s Telescope*

Related to the themes of the shrine and the icon is a certain poetic structure common to Deśika and the Ālvārs. An Ālvār or a Deśika poem is structured around a basic “telescoping” movement from the universal and general aspects of deity, from the cosmic and mythic forms of Vishnu—Rāma, Krishna, Narasiṃha—to the specific and concrete: to the shrine’s surrounding landscape, to the town and its local legend (*sthalapurāṇa*), and most specifically, to the temple icon before which the poet stands. But even more: there is the vivid affirmation that this Lord, who stands *here*, as the temple *arcā*, is also *in this (other) here*, in the poet’s heart. This often occurs after the poet has surrendered himself in humble desperation before the icon, and by that surrender (*prapatti*) has become, by the *phalaśruti*, a living embodiment of the truth he or she sought.

Such a telescoping pattern in both Deśika and the Ālvārs perhaps has its origins in the Pāñcarātra chain of divine forms and emanations, which ritually trace forms of Vishnu/Nārāyaṇa from the most cosmic and transcendental to the most interior forms in the “heart” (*hardā*). Whatever its origins, it is the basic frame upon which Deśika,



the Ācāryas, and the Ālvārs hang their hymns to Vishnu's beautiful forms. Throughout this study I have used spacial and architectural metaphors to describe the journey of Deśika's hymns: the poet's spiraling inward, from the expansive exterior spaces of the temple with its massive sculptures depicting the many forms and adventures of Lord Vishnu, the other gods and his goddess consorts, and the like; to ancillary shrines of Lakṣmī/Śrī and those of the Ālvārs and Ācāryas; and finally to the darkest most confined cell of the entire temple complex, the inner sanctum or *garbhagṛha*, the "womb-cave" where the *arcā* "lives," the center from which all other forms unfold. And there, in the sanctum, the poet describes the icon, either simply or in the elaborate limb-by-limb *anubhava* style, seeing in the icon all other forms of the deity. And there, sometimes directly, sometimes indirectly, the poet discovers the image of that very same Lord, before whom he stands, dwelling in his heart, "mirrored in [his] mind's deep lake." One of the most striking expressions of this is in Deśika's "Ladder of Meditation on the Lord":

He is here, asleep on the coiled serpent,  
 where, just in front of himself,  
 his very own self, his image,  
 shines. Here,  
 in the middle of Śrīraṅgam town,  
 a king with his three queens—  
 here, in the middle  
 of my heart!<sup>14</sup>

Here, as one of Deśika's Sanskrit commentators has it, "the image in the temple and the image in the heart are one!"<sup>15</sup>

The Ālvārs, especially Nammālvār, describe this at once ecstatic and enstatic experience by the metaphor of swallowing: the saint-poet ends up by swallowing, "holding in his belly for keeps," this great Lord who once swallowed the three worlds. Deśika's imagery never quite matches the earthiness of Nammālvār's, though the experience, at one point or another in the devotee-poet's journey, of a "mutual inclusiveness" between himself and God is however common to both poets.<sup>16</sup>

Finally, we reach an apotheosis of incarnation and appropriation. Following both the Ālvārs and the tradition of the *stotra* as a *kavaca*, a protective charm or powerful mantra,<sup>17</sup> the poem we have just read—so immaculately or elegantly composed by the "lion among poets and philosophers"—is claimed to contain the essential power and grace of the god it has praised. In the words of the *Varadarājapañcāśat* (verse 51):

Those who accept this lofty hymn  
 sweet to the ear,  
 composed by Veṅkaṭanātha out of devotion  
 will pluck with their bare hands  
 every last fruit  
 from the wish-granting tree  
 set on the summit  
 of Elephant Hill!

For Ālvārs such as Nammālvār or Tirumaṅkai, as for Deśika, a *stotra* or *prabandham* or *tirumoli* sung “sweetly” or “elegantly” has salvific power; in the words of Deśika’s Tamil *phalaśruti* to Varada, to sing the body of Vishnu is to hold the kingdom of God in his bare hands “like a ripe fruit.”<sup>18</sup>

### Divine Absence and “Emotionalism”

Moreover, along with such literary and devotional tropes, I have also argued for “continuity-but-difference” with the Ālvārs on the level of “emotionalism.” We have seen that *viraha bhakti*, the devotional attitude that emphasizes the “absent presence” of God, “devotion-in-separation,” is muted in Deśika the Ācārya. Deśika emphasizes far more the sacramental, ritual presence of Vishnu in his many beautiful forms than his violent, painful absence. There are, however, moments of “absent presence” in Deśika’s poems, particularly in the *akam*-style verses of the Tamil *Mummaṇikkōvai* and *Navamaṇimālai*, in the deprecatory verses and verses on *prapatti* or “surrender,” and in descriptions of the passionate desires of the “fortunate devotees” in the Sanskrit hymns. Though the experience of absence and separation is doubtless secondary to that of radical presence in the theological aesthetics of Deśika’s hymns, such “emotionalism” did not entirely “fade out of awareness,” as Hardy has claimed, in the age of the Śrīvaiṣṇava Ācāryas.<sup>19</sup> Deśika’s hymns to the beautiful body of God, though they are the product of a later historical period in South Indian devotion, articulate—in discrete but significant passages—a “passionate bhakti” comparable to that expressed in the poems of Nammālvār—an exemplar of such a devotional attitude. Ultimately, Deśika, “the Ācārya as poet,” continues, in a multivocal, “hybrid,” dynamic way, Ālvār forms and sentiments.<sup>20</sup> As a sectarian theologian, Deśika obviously needs to affirm what might be termed the “sacramental presence” of the god in the ritual structures of *pūjā* and in the teaching of a *sampradāya*, though, on a sheer emotional level, his poems recognize the patterns of emotionalism most powerfully articulated in the earlier work of Nammālvār.

Modern Vaṭakalai commentators often push to extremes what they see as lines of continuity between Deśika and his Ālvār tradition. Later commentators, for instance, would interpret one of Deśika’s Sanskrit *stotras* composed in honor of Vishnu as Veṅkaṭeśvara at Tirumala, the *Dayāśatakam* (“A Hundred Stanzas on Mercy”), as a veritable mirror in its thematic structure of Nammālvār’s *Tiruvāymoli*,<sup>21</sup> downplaying its place in the tradition of the Sanskrit *stotra*. Deśika, in this view, did not merely imitate in Sanskrit the Ālvār poem but composed a poem “equivalent” in every way to its “original.” We have an analogous kind of “Tamilization,” or perhaps more accurately “Ālvārization,” in the Vaṭakalai Śrīvaiṣṇava anthologists of Deśika’s Tamil *prabandhams*. I have already noted that, during a peak historical period of the Tamil “revival” movements of the 1930s and 1940s, an anthology of Tamil verses was compiled from several of Deśika’s *maṇipravāḷa* commentaries and *rahasya* works by Vaṭakalai Śrīvaiṣṇavas who claimed Deśika as their main preceptor, and printed in one volume called *Śrī Deśika Prabandham*, in conscious juxtaposition to the *Divya Prabandham* of the Ālvārs. Such pushing for equivalence, as compelling as it is, however, tends to downplay Deśika’s true distinctiveness and portray a kind of piously passive mirroring of tradition. Deśika is, to again use Bloom’s terms, a “stronger,” “stranger” poet than this.<sup>22</sup>

### “The Best Readings of Art . . .”: Deśika in the Order of Indian Literatures

Deśika’s work in three languages, while it continues Ālvār forms and sentiments, does not merely imitate or “translate” Ālvār Tamil. He was also influenced by a considerable Sanskrit literature, from Kālidāsa to the *stotras* of fellow Ācāryas Kūreśa and Parāśara Bhaṭṭar. In spite of the tendency of modern Tamil commentators, such as Rāmatēcikācārya, working in the shadow of Tamil revivalist scholar Cāminātaiyar, to push a “Tamil Deśika,” his language choices belie such easy categorization. His Sanskrit *stotras* and Tamil *prabandhams* are new poems that exemplify the changes in both languages over the centuries. History and historical change is also important here. More assiduously and audaciously than all earlier Ācāryas, Deśika responded to a body of venerated poems by writing poems of his own—poems that would in turn, to later generations, take on a charisma equal in measure to Ālvār poetry, the “original” poetic voices of Śrīvaiṣṇava tradition.

#### A Radiant Gist

This individual literary mark is present even in a work that would come closest to an actual act of translation, Deśika’s *Draṁḍopaniṣad Tātparya Ratnāvalī*. Along with his original *stotras*, Deśika composed, at the behest of his learned teachers (*vibudhāḥ*), an elaborate *tātparya*—“meaning” or “gist”—in concise Sanskrit verses (*gāthās*) of the entire *Tiruvāymoli* of Nammālvār. This is one of the most hallowed of Ālvār compositions, and Deśika calls it a “Tamil Upaniṣad” (*Draṁḍopaniṣad*). Each full stanza of each decad of Nammālvār’s voluminous praise in ten books gets a quarter of a verse of Deśika’s Sanskrit. As Deśika says in an introductory verse, he churns the Milk Ocean of the Ālvār’s songs with the Mount Mandara of his intellect. All for sweet Sanskrit nectar. But how does this work?

For a verse that describes in incantatory Tamil a God who is joy (*maḥiḥkoḷ*)—joy for the gods, for the world, for what lies beyond the world—and ends with a prayer that that God come—to be joyfully worshiped with a joyful mind, joyful words and actions—Deśika cryptically writes: *prītiyaśyam*: “[God] tamed by love.”<sup>23</sup> Love makes God come—he does not have to be asked. What Deśika implies in his gnomic “gist” can be argued to be even more theologically radical than Nammālvār’s verse.

#### The Best Readings of Art

Ultimately, by writing new poems, not only in Tamil but also in Sanskrit and Māhārāṣṭrī Prākṛit, Deśika both affirms and furthers a long southern Vaiṣṇava tradition. He indeed makes his own claims of poetic authority, though he never directly claims superiority over or even equivalence to the Ālvārs. He is solidly between the extremes of wholesale appropriation and pious imitation. While there is no doubt that Deśika’s northern community favored Sanskrit as a language of pan-Indian and “primordial” prestige (it is identified as the oldest “mother tongue”), Deśika himself moves his tradition beyond the sense of Sanskrit as the sole vehicle of religious experience and insight. Yet for this, he is as little a purely “Tamil” as he is a purely “Sanskrit” Deśika; neither,

of course, does his one poem in Māhārāṣṭrī make him somehow the special fourteenth-century vehicle of the poet-king Hāla. His synthesis is a complementary union of all three languages insofar as each of them represents distinct sets of aesthetic, theological, and literary traditions and sensibilities, all of which are marshaled for praises of Vishnu. His Tamil poems and one Māhārāṣṭrī Prākṛit *śatakam* “signal” (as *indexical symbols*) motifs and images from the Ālvārs, yet they are also marked by the influences of Sanskrit, in their theology and philosophical vocabulary. To reverse a point made earlier, knowledge of Nammālvār alone is hardly enough to grasp the full semantic range either of Deśika’s Tamil or of his Sanskrit.

Moreover, while his Sanskrit signals regional Tamil themes, it also brings to those same themes tropes pulled from the repertoire of Sanskrit erotics and ornaments such as double entendre (*śleṣa*), which intensify the erotic mood of his poems. This kind of eroticization is particularly striking in Deśika’s Sanskrit *anubhava* of Raṅganātha at Śrīraṅgam, modeled after an Ālvār poem. In the *anubhavas*, or “limb-by-limb” descriptions of the body of Vishnu’s icons, the syntactic and semantic structures of the Sanskrit *kāvya-stotra*, in their indigenous press for detail in a word-picture, create extravagances of image and dissembling similes and metaphors that rival anything in the Ālvārs. Put in the general terms of cultural translation, here the echo enriches; the mirror not only reflects but generates light.<sup>24</sup>

Thus, Deśika’s poems—to borrow a phrase from George Steiner—might be characterized as “vitalizing responsions.”<sup>25</sup> In artistic terms, if we see them in some way as responding to earlier models of master Ācāryas and Tamil saint-poets, they are “readings” of the masters that are themselves “primary” and magisterial; they are part of a network of “responions,” of poems that, in Ramanujan’s words, resonate “with the absent presence of others that sound with it, like the unstruck strings of a sitar.”<sup>26</sup> Deśika’s generation of primary texts in Sanskrit, Tamil, and Prākṛit is a striking South Indian example of reflexivity and of the creative transmission of knowledge in medieval Indian culture. In Deśika, more than in any other of the Ācāryas, we find a compelling cross-cultural example of Steiner’s ideal that “the best readings of art are art.”<sup>27</sup>

Finally, to borrow from Ramanujan’s phrase quoted at the beginning of this study, Deśika’s work both “confirms” yet “alters” the “order” of bhakti literature in South India.<sup>28</sup> Ultimately, however, his significance lies not only in the ways he confirmed but even more in the ways he altered and transformed the very rich store of literary and religious materials at his disposal in late medieval South India.

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## Notes

### Introduction

1. From *Acyutaśatakam*, 58.
2. From the Sanskrit *Devanāyakaṇṇaśaṭ*, 28.
3. From the Prākṛit *Acyutaśatakam*, 38 and 42.
4. From the Tamil *Navamaṇimalai*, 6.
5. Veṅkaṭaṇātha is referred to by a variety of names in the secondary literature. Throughout this study I will refer to Veṅkaṭaṇātha as “Deśika,” a shortened form of his epithet commonly used in both Indian and Western writings.
6. See the narrative sources on Deśika’s life outlined in chap. 2 for many stories of theology and poetry “contests.”
7. See Friedhelm Hardy, “The Philosopher as Poet—A Study of Vedāntadeśika’s *Dehalīśastuti*,” *Journal of Indian Philosophy* 7 (1979): 277–325; here p. 277.
8. See Richard Davis, *Lives of Indian Images* (Princeton: Princeton University Press, 1997). I will utilize the theoretical perspectives of Davis, along with the work of Richard Freedberg, C. F. Fuller, and Gérard Colas, among others, in my discussion of Deśika’s poems for icons.
9. See Sheldon Pollock, “India in the Vernacular Millennium: Literary Culture and Polity, 1000–1500,” in *Early Modernities*, a special issue of *Daedalus: Journal of the American Academy of Arts and Sciences* (summer 1998): 41–74; see especially pp. 51–52.
10. Such elites would include, among others, brahman intellectuals in Vijayanagar circles and in developing Śrīvaiṣṇava communities in northern Tamil Nadu.
11. For a detailed treatment of this, see Sheldon Pollock, “The Sanskrit Cosmopolis, 300–1300: Transculturation, Vernacularization, and the Question of Ideology,” in *Ideology and Status of Sanskrit: Contributions to the History of the Sanskrit Language*, edited by Jan E. M. Houben (Leiden: E. J. Brill, 1996), pp. 197–247.
12. Both Māhārāṣṭrī Prākṛit and Apabhraṃśa, as Pollock notes, are “Sanskrit’s equally cosmopolitan cousins.” See Pollock, “India in the Vernacular Millennium,” p. 71.
13. For an outline of the “cosmopolitan vernacular” see Pollock, “The Cosmopolitan Vernacular,” *Journal of Asian Studies* 51,1 (February 1998): 6–37. This issue of the journal is dedicated to “Cultural Ideologies of Language in Precolonial India.” I have also profited from Pollock’s essay in manuscript, “Cosmopolitan and Vernacular Before Modernity.” See also the article by Ann Monius, “The Many Lives of Daṇḍin: The *Kāvyaḍarśa* in Sanskrit and Tamil” (*International Journal of Hindu Studies* 4,1 (2000): 1–37), which traces the long and continual interaction of Sanskrit and Tamil in the south, and, on the level of literary production, their mutual influence and prestige. Monius rightly points to important medieval examples in the Tamil Buddhist grammar, the *Viracōḷiyam*, and the Tamil “translation” of Daṇḍin, the *Taṇṭiyalaṅkāraṃ*, of a poetics which creatively combines Tamil and Sanskrit prosody, figures of speech, and poetic style. As Monius notes in a commentary on the regional marking of two major poetic styles, for the *Viracōḷiyam* and the *Taṇṭiyalaṅkāraṃ* “vaidarbha” or “southern style” simply equals “good poetry,” whether it be composed in Sanskrit or Tamil. These texts were composed sometime between the eleventh and twelfth centuries, right in the midst of Pollock’s “vernacular millennium.”

14. See, among many works in Sinhala from this period, the thirteenth-century *Kavsiḷumiṇa* ("The Crest-Jewel of Poetry") of Parākrāmabāhu, the prose narrative *Pūjāvaliṇa* ("Garland of Offerings") of Mayūrapada Buddhaputra, as well as Śrī Rāhula's fifteenth-century *Kāvyaśekhara* and his *sandēśa* or "messenger" poem, the *Sāḷalihiṇi Sandēśaya* ("The Messenger Starling"). As I will note throughout this study, there are many points of similarity particularly between Deśika and Śrī Rāhula. For an English translation of the *Kavsiḷumiṇa*, see *The Crest-Gem of Poetry—Kavsiḷumiṇa: The Sinhala Epic in English Verse*, trans. W. R. McAlpine and M. B. Ariyapala (Colombo: The Royal Asiatic Society of Sri Lanka, 1990). For a discussion of Sinhala *sandēśa* poems, see C. E. Godakumbura, *Sinhalese Literature* (Colombo: Colombo Apothecaries' Co., Ltd., 1955), pp. 183–208.

15. This is similar to what Paul Rabinow describes in his analysis of "cosmopolitan intellectuals," though without his sense of the cosmopolitan person only as "critical" outsider. Deśika, of course, is very much a cosmopolitan "insider." Cosmopolitanism, says Rabinow, is "highly attentive to (and respectful of) difference, but is also wary of the tendency to essentialize difference. . . . [It is] an ethos of macro-interdependencies, with an acute consciousness (often forced upon people) of the inescapabilities and particularities of places, characters, historical trajectories, and fates." "Twin valorization" is his phrase. See Paul Rabinow, "Representations Are Social Facts: Modernity and Post-Modernity in Anthropology," in *Writing Culture: The Poetics and Politics of Ethnography*, ed. James Clifford and George Marcus (Berkeley: University of California Press, 1986), pp. 234–61.

16. In *Majesty and Meekness: A Comparative Study of Contrast and Harmony in the Concept of God* (Grand Rapids: Wm. B. Eerdmans, 1994), Carman analyzes in detail varieties of intra- and extradivine polarities in several world religions. He argues for the multivalency of polarities, outlining several types, including those which emphasize contrast; harmony, and simplicity (monism), and those that affirm one pole of the equation (duality), stress a mystical transcendence or arrival at a higher, third term of synthesis. See his remark on intradivine polarities, relevant to polarities in general: "Affirming a polarity involves not only the recognition of two contrasting poles but also the insistence that these qualities belong together. Neither is to be denied; both are essential to the divine nature" (*ibid.*, 13).

17. I refer here, of course, to Harold Bloom's thesis on the anxieties of influence in Western literary art, where each writer in the "tradition" must appropriate and "transume" previous masters, staking his or her own claim to originality beyond measure. See, for a synthetic view of this agonistic picture of influence, Bloom's Eliot Norton Lectures at Harvard, *Ruin the Sacred Truths: Poetry and Belief from the Bible to the Present* (Cambridge, Mass.: Harvard University Press, 1989).

18. See Ramanujan, "Where Mirrors Are Windows," p. 190.

19. I combine here the argument in Ramanujan's article "Where Mirrors Are Windows" with his Peircian analysis of modes of translation, in "Three Hundred *Rāmāyaṇas*: Five Examples and Three Thoughts on Translation," in *Many Rāmāyaṇas: The Diversity of a Narrative Tradition in South Asia*, ed. Paula Richman (Berkeley: University of California Press, 1991).

20. For Harold Bloom's thesis on the Freudian anxieties of influence, see *Ruin the Sacred Truths*. My argument on Deśika most closely resembles George Steiner's argument on Dante in his recently published Gifford Lectures for 1990, *Grammars of Creation* (New Haven: Yale University Press, 2001). Steiner stresses the "shared, collective fabric" of Dante's texts, and argues persuasively for the "collaborative nature of *poiesis*." (p. 85). Steiner's insight is worth quoting in full:

It is not actual historical collaboration I have in mind, that between a Goethe and a Schiller, between a Brahms and a Schumann, between fellow-Impressionists, important as this is. Rather, I want to point to the elected presences which makers construe within themselves

or within their works, to the “fellow-travellers,” teachers, critics, dialectical partners, to those other voices within their own which can give to even the most complexly solitary and innovative of creative acts a shared, collective fabric. (ibid.)

As I have already noted, there are intriguing similarities between Deśika and Dante on many levels of poetry, theology, and philosophy. As I hope to prove, Steiner’s thesis on Dante’s “triplicity,” the “intersecting spheres of creation in the religious, the metaphysical, and aesthetic senses,” (p. 78) can be applied to Deśika as well.

21. See *Vedāntadeśika, Varadarājapañcāśat, with Sanskrit Commentary by Karūr Śrīnīvāsācārya*, ed. and trans. Pierre-Sylvain Filliozat (Bombay: Ananthacharya Indological Research Institute, 1990).

22. I am grateful to His Holiness Śrīmad Āṇḍavan Swāmikal of the Āṇḍavan Āśrama in Śrīraṅgam for answering my questions about the liturgical use of Deśika’s Tamil poetry during our meetings in Cennai (Madras) and Śrīraṅgam in November of 1997.

23. Brahmins had for some time been portrayed as foreigners and cultural interlopers in the South. See Eugene Irshick, *Dialogue and History: Constructing South India, 1795–1895* (Delhi: Oxford University Press, 1994), for detailed argument on the construction of a new vision of the South Indian past in the nineteenth century and the uses to which that new construction of history was put by various later Tamil “revivalist” (read: “constructionist”) movements, including the Tamil Self-Respect movement, the Non-Brahman movement, and a variety of Dravidian nationalist movements.

24. I am indebted in this discussion to the important paper by Ann Monius, “U. Vē. Cāminātaiyar and the Constuction of Tamil Literary ‘Tradition,’” presented at the Conference on South Asia, Madison, Wis., October 17, 1997. See also the detailed study of the history of Tamil as “goddess” and “mother” by Sumati Ramaswamy, *Passions of the Tongue: Language Devotion in Tamil India* (Berkeley: University of California Press, 1997).

25. The English foreword to the *Srūṭīcikapirapantam* by Sriman V. V. Srinivasa Aiyangar (“reprint from the text publication—1941”) articulates much of this sentiment, even alluding to the exemplary work of Cāminātaiyar.

26. This was underscored by R. N. Sampath, the Vaṭakalai scholar with whom I read most of the texts in this book. See the 1941 foreword by Srinivasa Aiyangar: “Probably also the fact that his followers call themselves Vadagalais [the “northern” tradition] had a great deal to do with the proper lack of appreciation of his place in Tamil language and literature,” p. 23.

27. I am currently preparing a companion volume to this one for Oxford University Press entitled *An Ornament for Jewels: Poems for the Lord of Gods by Vedāntadeśika*. This book will include complete translations of *Devanāyakapañcāśat*, *Mummaṇikkōvai*, *Navamaṇimālai*, *Acyutaśatakam*, and stanzas on Devanāyaka by Tirumaṇkaiyālvār.

28. See John Cort’s review article, “Elevating the Living Body of Sanskrit Poetry into American English,” *Journal of South Asian Literature* 26,1–2 (1991): 44–76.

29. See the introduction to his splendid translation of Kālidāsa’s *Kumārasambhava: The Origin of the Young God* (Berkeley: University of California Press, 1985), pp. 14–15.

30. See Cort, “Elevating the Living Body,” and Heifetz, *Kumārasambhava*.

31. Heifetz, *Kumārasambhava*, 15.

32. I remember, in this context, a conversation I had with poet and translator Clayton Eshelman on a bus from Providence back to Boston. When I told him I was studying Sanskrit, he remarked that Sanskrit—judging by the translations he had read—was to him “dead on the page.”

33. From Late Sriman S. S. Raghavan, Dr. M. S. Lakshmi Kumari, and Dr. M. Narasimhachary, trans., *Śrī Vedānta Deśika’s Stotras* (C.I.T. Colony, Madras: Sripad Trust, 1995).

34. Ibid., 15.



35. George Hart, David Shulman, and Vasudha Narayanan have translated into clear, concrete English many important texts from Sanskrit and Tamil in their secondary studies (see, for instance, Hart's *The Poems of Ancient Tamil*, Shulman's *The King and the Clown in South Indian Poetry*, and Carman and Narayanan's *The Tamil Veda*), while Hart's translation of Tamil caṅgam poems, *Poets of the Tamil Anthologies*, and his collaborative volume with Heifetz, *The Forest Book of the Rāmāyaṇa of Kampaṇ*, are exemplary translation/studies, as are Peterson's elegantly organized *Poems to Śiva: The Hymns of the Tamil Saints* and Cutler's *Songs of Experience: The Poetics of Tamil Devotion*. I might also mention Narayana Rao and Heifetz's translation of Telugu poet Dhūrjati, *For the Lord of Animals*; Arvind Krishna Mehrotra's anthology of Prākṛit verses from the *Gāthāsaptasatī*, *The Absent Traveller*, and outside the area of South Indian literature, Hawley and Jurgensmeyer's *Song of the Saints of India* and Dilip Chitre's fine versions of Tukaram for the Penguin Classics, *Says Tuka*. All these translations have, at one time or another, influenced my work here (for full citations, see bibliography).

36. *The Peacock's Egg: Love Poems from Ancient India*, trans. W. S. Merwin and J. Moussaieff Masson. (San Francisco: North Point Press, 1981). This is a fine poet's set of translations that remain, in many cases, quite close to the originals—in spite of the unmistakable imprint of Merwin's poetic voice.

37. See *Speaking of Śiva*, *Poems of Love and War*, *The Interior Landscape*, the posthumous volume translated with Narayana Rao and Shulman, *When God Is a Customer: Telugu Courtesan Songs by Kṣetrāyya and Others*, and especially *Hymns for the Drowning: Poems for Viṣṇu* by Nammālvār (see bibliography for full citations).

38. *Navamaṇimālai*, 1.

39. See chap. 6.

40. *Meyviratamāṇmīyam*, 5.

41. Such a play of suspense around a single phrase has musical analogues in the elaborate *alāpāna* (melisma) in south Indian Carnatic music or the improvisatory *viruttam* among the *ōṭuvārs* or south Indian Śaiva temple singers. See discussion in Indira Peterson, *Poems to Śiva: The Hymns of the Tamil Saints* (Princeton: Princeton University Press, 1989), pp. 59–75. A Western musical example that comes immediately to mind is Benjamin Britten's *Lachrymae* (*Variations on a Theme of Dowland*), Op. 48A, and his *Third Cello Suite*, Op. 87, where one hears a string of variations first, which sound like so many fragments; only at the very end, do we hear the "theme" itself upon which the variations were based.

42. *Mummaṇikkovai*, 6.

## Chapter 1

1. High claims are made for the qualities of Aṇṇaṇ's *Saptatiratnamālikā* (SRM) by his modern commentator, who believes the SRM in many places to be "as beautiful in design, powerful in language, and elegant in style as the stotras of Deśika himself" (*śrīveṅkatēca stōtirattin naṭaiy' aḷakaiyū col miṭukkaiyū karutt' aḷakaiyū inta stōtirattitūḥ pala iṭaṅkaḷil kāṇālām*). This is a common mode of hyperbole in the Śrīvaiṣṇava tradition, where commentaries and other secondary works often take on the charisma of their root-texts. I follow the commentators in glossing "elephants" in stanza 6 with "debaters" (*vātikaḷākiya yāṇaikaḷ*). For the text, printed in Tamil and Grantha letters, see the appendix of the Lifco Edition of the *Guruparamparā Prabhāvam* of Śrī Brahmatantrasvatanta Swāmi (the version of the Vaṭakalai or "Northern school" Śrīvaiṣṇavism) (Madras, 1968), pp. 53–67.

2. For a detailed account of the life, milieu, and work of Rāmānuja, see John B. Carman, *The Theology of Rāmānuja: An Essay in Interreligious Understanding* (New Haven: Yale University Press, 1974), pp. 24–48.

3. The *Nyāya Siddhāṇjana* (Madras, 1953), *jaḍadravyaparicchedaḥ*, p. 2. Cited in S. M.

Srinivasa Chari, *Fundamentals of Viśiṣṭādvaita Vedānta: A Study Based on Vedānta Deśika's Tattva-muktā-kalāpa* (Delhi: Motilal Banarsidass, 1987), p. 2.

4. Rāmānuja argued against the ancient teachings of the Bhedābheda-vāda, a philosophy that defended the view that there is both difference (*bheda*) and nondifference (*abheda*) between God and the universe. The Bhedābheda, associated with the philosopher Bhāskara, is perhaps one of the earliest forms of Vedānta. It is said that one of Rāmānuja's first teachers was of the Bhedābheda school (see Carman, *The Theology of Rāmānuja*, pp. 28–29).

5. For a discussion of what Lipner calls Rāmānuja's "polarity theology," see his *Face of Truth: A Study of Meaning and Metaphysics in the Vedāntic Theology of Rāmānuja* (Albany: State University of New York Press, 1986), pp. 120–42. This is also essentially the position of Srinivasa Chari in *Fundamentals of Viśiṣṭādvaita Vedānta*, p. 2. It must also be added that Rāmānuja's notion implies not only extradivine but also intradivine polarities. One can distinguish a dynamic tension within the divine nature itself. Carman, in *The Theology of Rāmānuja*, pp. 77–113, has analyzed in some detail two sets of intradivine polarities central to Rāmānuja's doctrine: *paratva* ("supremacy") and *saubhāya* ("easy accessibility") and *svarūpa* ("essential nature") and *svabhāva* ("inherent nature" or later "attributes/qualities").

6. See Carman, *The Theology of Rāmānuja*, pp. 124–57, for detailed analyses of these various pairs of relations: *ātma-śarīra* (self/body); *ādhāra-adheya* (container-contained); *niyantā-niyanāya* (controller-controlled); and *śeṣi-śeṣa* (master-servant).

7. This is Barbara Stoler Miller's translation of *viṣṭabhyāham idaṃ kṛtsnam ekāṃśena sthito jagat* in *The Bhagavad Gita: Krishna's Counsel in Time of War* (New York: Bantam, 1986), p. 95.

8. From Rāmānuja's *Vedārthasaṃgraha*, paragraph 81, quoted in Carman, *The Theology of Rāmānuja*, pp. 143–44. Cf. translation and annotation in J. A. B. van Buitenen, *Rāmānuja's Vedārthasaṃgraha: Introduction, Critical Edition, and Annotated Translation* (Poona: Deccan College Postgraduate and Research Institute, 1956), pp. 239–40.

9. Such glosses are found both in the commentaries and in Deśika's works themselves. He describes himself in the signature verses of his poems variously as *kavi-kathaka-ghaṭā-kesari-veṅkaṭeṣa* ("Veṅkaṭeṣa, a lion among herds of [elephant] philosophers and poets") in *Garuḍapañcāśat*, 52; *kavi-kathaka-siṃha* in the last verse of the prose-poem *Raghuvīra Gadya*; and *kavi-tārkika-kesari-vedāntācārya* in *Acyuta Śatakam*, 101. All citations from the Sanskrit poems of Vedāntadeśika are taken from the *Śrīteṭīkastōtramālā* (DSM), edited by Śrī Rāmatētikācāryar Svāmi (Madras: Lifco, 1982 [1966]).

10. See chap. 2 for a detailed account of Deśika's narrative tradition.

11. The Śaiva poet and critic Appayya Dikṣita, one of Deśika's great commentators (and fellow intellectual from the city of Kāñcīpuram), glosses *sarvatantrasvatanttra* as meaning the philosopher's mastery of all five systems of Indian philosophy (*darśana*), the Nyāya, Vaiśeṣika, Mīmāṃsā, Sāṃkhya, and Yoga systems, as well as both the Śaiva and Vaiṣṇava texts and traditions. See his commentary on the colophon of the first canto of Deśika's long ornate poem (*mahākāvya*) *Yādavābhyudaya*. It is perhaps a tribute to the eclectic and cosmopolitan atmosphere of Kāñcī that one of Deśika's major commentators was a member of a "rival" sect. For a sectarian account of their supposed rivalry (which, given the existence of Appayya Dikṣita's commentary, must be put to question), see chap. 2.

12. See Hardy, "The Philosopher as Poet," p. 277.

13. Ibid., 278. For Dasgupta, see *A History of Indian Philosophy*, vol. 3 (Delhi: Motilal Banarsidass, 1975 [1922]), pp. 201–20; 225–35; 251–96.

14. Deśika's *Śatadūṣaṇī* is his major, though unfinished, polemic against Saṅkarācārya's Advaita or "Non-Dual" Vedānta; the *Tattvamuktākalāpa* is an encyclopedic philosophical treatise in 500 densely crafted *sragdharā* verses with an autocommentary, the *Sarvārthasiddhi*. The latter is a fundamental Viśiṣṭādvaita critique not only of Advaita but of all other extant rival Hindu, Jain, and Buddhist schools of thought. See Srinivasa Chari's *Advaita and Viśiṣṭādvaita*

(Delhi: Motilal Banarsidass, 1976 [1961]), based on the *Śatadūṣaṇī* and his *Fundamentals of Viśiṣṭādvaita* (Delhi: Motilal Banarsidass, 1987), based on the *Tattvamuktākalāpa*.

15. See his *Vedāntadeśika: A Study* (Chowkhamba Sanskrit Series, vol.5, [Varanasi: Chowkhamba Publications, 1958]), pp. 155–311. See also the recent edition of the *Nyāya-pariśuddhi* with the Sanskrit commentary *Nyāya-tattva-prakāśikā* of Śrīvaiṣṇava paṇḍit Vīrarāghavācārya (Madras: Ubhaya Vedānta Granthamālā, 1978).

16. See his study of Nyāya realism and Buddhist phenomenism, *Perception: An Essay in Classical Indian Theories of Knowledge* (Oxford: Clarendon Press, 1986), which, like most of his work, is in close dialogue with Western analytic philosophy. Matilal's critique of Mādhyamika phenomenism has actually much in common with Deśika's, though the latter is set within the overarching framework of theism.

17. See Olivelle's *Renunciation in Hinduism: A Medieval Debate*, vol. 2: *The Viśiṣṭādvaita Argument*. Publications of the De Nobili Research Library, vol. 14, 1987. Indologist Phyllis Granoff, in a review of Olivelle's work, has called attention to the importance of Deśika's "fascinating and not always easily accessible text." For her review, see the *Journal of the American Academy of Religion* 57, 1 (spring 1989): 120–22.

18. There is an earlier analogous development among Śaivas in Tamil Nadu. The phrase "Tamil Veda" (*taṁiḷ vaṛai*) is mentioned in the work of the Śaiva saint-poets (*Nāyaṁmār*) of the *Tēvāram* anthology, who flourished from the sixth to eighth centuries C.E. For a detailed treatment of this tradition, see Indira Viswanathan Peterson, *Poems to Śiva: The Hymns of the Tamil Saints* (Princeton: Princeton University Press, 1989), and François Gros's excellent historical and text-critical introduction to T. V. Gopal Iyer's edition of the Tamil text, published by the French Institute of Indology at Pondichéry, *Tēvāram: Hymnes Śivaïtes du pays Tamoul* 2 vols. (Pondichéry: Institut Français D'Indologie, 1984), (here vol. 1, pp. xxxvii–lxxviii, English translation).

19. It has not been stressed enough in current studies of South Indian devotion that *maṇipravāla* is neither exclusive to the Śrīvaiṣṇava tradition nor, even more important, purely a matter of the Tamil and Sanskrit languages. As K. K. A. Venkatachari noted in an appendix to his study of *maṇipravāla* literature, the earliest reference to *maṇipravāla* is found in Jinasena's ninth-century Sanskrit commentary on the Jain work *Saḍkhaṇḍāgama*. "Maṇipravāla" in Jinasena refers to a mixing together of Sanskrit and Prakṛit. Venkatachari also cites a passage from Abhinavagupta's eleventh-century commentary on the *Nāṭya Śāstra*, where the critic refers to a style in Kashmir known as *sāttakulam*, a mixture of Sanskrit and local Kashmiri dialects. In the southern context, there is evidence that the earliest examples of *maṇipravāla* style are in Malayāḷam dance dramas (*kūṭiyāṭṭam*) in Kerala on the western coast. There are fewer examples of self-conscious *maṇipravāla* in Kannaḍa and Telugu (which, as tongues, already draw heavily on Sanskrit and have their own characteristic ways of classifying styles of speech). For the discussion, see Venkatachari, *The Maṇipravāla Literature of the Śrīvaiṣṇava Ācāryas, Twelfth to the Fifteenth Century A.D.* (Bombay: Ananthacharya Research Institute, 1978), pp. 167–71. For a study and translation of a ninth-century *kūṭiyāṭṭam* text with its Malayāḷam/Sanskrit production manual, see Clifford Reis Jones, ed., *The Wonderous Crest-Jewel in Performance: Text and Translation of the Ācāryacūḍāmaṇi of Śaktibhadra with the Production Manual from the Tradition of Kūṭiyāṭṭam Sanskrit Drama* (Delhi: Oxford University Press, 1984). See also Rich Freeman, "Rubies and Coral: The Lapidary Crafting of Language in Kerala," *Journal of Asian Studies* 57, 1 (February 1998): 38–65. Other linguistic analogues to *maṇipravāla* outside India are found in hybrid forms of Javanese, Khmero-Pāli, and in the Siṁhala Buddhist literature of Śrī Laṅkā. For *maṇipravāla* in Java, see Sirdar Major K. M. Panikkar, "Maṇipravāla in Java," in Dr. C. Kunhan Raja *Presentation Volume: A Volume of Indological Studies* (Madras: Adyar Library, 1946), pp. 65–69. The Siṁhala tradition, though important for an accurate picture of the many cross-currents of influence in the southern macro region in the medieval period, is usually ignored by scholars of

South Indian devotion. Obviously, a general study of the genre, in its widest sense of a regional vernacular combined in some way with Sanskrit, needs to be undertaken, if only to explode the current emphases on regional studies to the detriment of our knowledge of the obviously pan-regional and cosmopolitan milieux of southern India and Śrī Laṅkā from the earliest periods.

20. For a treatment of the Śrīvaiṣṇava Ubhaya Vedānta tradition by way of one of the first *maṇipravāḷa* commentaries written on the hymns of an Ālvār, see John B. Carman and Vasudha Narayanan, *The Tamil Veda: Piḷḷān's Interpretation of the Tiruvāymoli* (Chicago: University of Chicago Press, 1989). See also the many studies of Francis X. Clooney, including "Unity in Enjoyment: An Exploration into Nammālvār's Tamil Veda and Its Commentators," *Sri Ramanujavani* 6 (July 1983): 34–61, and "Nammālvār's Glorious *Tiruvallavāḷ*: An Exploration in the Methods and Goals of Śrīvaiṣṇava Commentary," *Journal of the American Oriental Society* 111,2 (1991): 260–76.

21. This communal schism attracted the notice of Rudolf Otto as early as 1917 in his German translation of the *Viṣṇu-Nārāyaṇa* and in his work on "grace" in Indian theism, but remains one of the more obscure episodes of South Indian history for Indian and Western scholars alike. See Otto's *Viṣṇu-Nārāyaṇa* (Texte zur indischen Gottesmystik, vol. 1) (Jena: Eugen Diederichs, 1917), cited in Hardy, "The Philosopher as Poet," pp. 280 and 319, and *Die Gnadenreligion Indiens und das Christentum: Vergleich und Unterscheidung* (München: C. H. Beck'sche Verlagsbuchhandlung, 1930).

22. At least this is how Otto, in *Viṣṇu-Nārāyaṇa* (1917), 122f., describes the school. (Cited in Hardy, "The Philosopher as Poet." *ibid.*)

23. See especially *The Śrīvaiṣṇava Theological Dispute: Maṇavālamāmuni and Vedānta Deśika* (Madras: New Era Publications, 1988) and "Grace and Karma in Nammālvār's Salvation," *Journal of the American Oriental Society* 107,2 (1987): 257–66.

24. See *Die Gnadenreligion*, p. 39. For Otto the key word here is "cooperation" (*Mitwirkung*), for in the case of the monkey there is always "a little give-and-take" (*dass das Junge doch dabei ein wenig mitwirkt . . .*), but for the cat *Alle Mitwirkung ist ausgescholssen*.

25. See Mumme, "Grace and Karma," p. 257.

26. There are now around 200 points of difference, with eighteen traditional differences outlined with regard to the Vedānta. For a detailed summary of the Vaṭakalai-Tenkalai points of doctrinal and ritual difference, see M. A. Doraiswamy Iyengar's appendix to V. Varadachari, *Two Great Acharyas: Vedānta Deśika and Manavala Mamuni* (Madras: Prof. M. Rangacharya Memorial Trust, 1983), pp. vii–lxiii.

27. M. A. Lakshmi Thathachariar and R. N. Sampath, in their prefaces to Varadachari (*Two Great Acharyas*, v–xxiv), discuss this debate in some detail. See also Singh, *Vedāntadeśika*, p. 420ff. The passages in Deśika's text indicate no sectarian split. I had Vaṭakalai informants in Madras and Tanjore tell me that the V-shape of the Tenkalai sectarian mark indicated their true nonbrahman status. The story is that the Tenkalai marks were devised as an expedient to strengthen the community by "creating" new brahmins during the Muslim invasions of the south in the fourteenth century. The Vaṭakalai can claim then to be the "real" brahmins. Another informant in the village of Tiruvahīndrapuram made sure I noted the obvious Vaṭakalai U-shape of the *ūrdhva pundra* on the forehead of the icon of Vedāntadeśika at Devanāyaka temple (an icon that the Ācārya himself is said to have made). This, to him, was unmistakable evidence not only of sectarian divisions in Deśika's time, but more important, that Deśika himself was a "Vaṭakalai."

28. For an excellent study of the political, economic, and religious factors at work in the Vaṭakalai-Tenkalai disputes, especially after the fifteenth century, see Arjun Appadurai, *Worship and Conflict under Colonial Rule: A South Indian Case* (Cambridge: Cambridge University Press, 1981), especially chap. 2, "Kings, Sects, and Temples: South Indian Śrī Vaiṣṇavism, 1350–1700, pp. 63–104.

29. See Hardy, "The Philosopher as Poet," pp. 280 and 319, n. 11.

30. Ibid., 280.

31. Appadurai, *Worship and Conflict*, p. 81. We are here faced with a paradox not unfamiliar in the West: the presence of intervening sacramental structures *entailing* rather than *hindering* a sense of individual freedom. It is not uncommon in the history of religions for the antinomian to hold within itself its own opposite.

32. Ibid., 82.

33. Varadachari, in *Two Great Acharyas*, p. 24, quotes Deśika's *Pirapantacāram* 18, where the Ācārya claims he belongs to the tradition of the "beautiful Tamil Veda" (*cantamiku tamil maraiyōṇ*). While this is certainly not the earliest reference to the Tamil language or, more specifically, the Tamil of the Ālvārs or Śaiva Nāyāṇmār, as being equal to the Sanskrit Veda, it is perhaps the first *self-conscious and systematic* use of the term in the Śrīvaiṣṇava tradition. See also Venkatachari, *Maṇipravāḷa Literature*, pp. 1–46. He says at one point on p. 21: "The concept of the Tamil Veda certainly persists in the tradition of the Ācāryas, as we see in the above references, but it is only in the writings of Vedāntadeśika of the 14th century that the concept is explicated in more detail." For another good genealogy of this notion in the Śrīvaiṣṇava tradition beginning with Maturakaviyālvār in the ninth century, see Carman and Narayanan, *The Tamil Veda*, pp. 260–61, n. 13.

34. For reference, see Mumme, *The Śrīvaiṣṇava Theological Dispute*, p. 7. As we observed earlier, the phrase "Tamil Veda" itself was not invented by Śrīvaiṣṇavas, but occurs much earlier in the Tamil Śaiva literature. It is also interesting to note in this context that there is virtually no religious use made by the Ācāryas of the Tamil *Rāmāyaṇa*, Kampan's twelfth-century *Irāmāvatāram*. The Sanskrit of Vālmīki retains a undeniable "orthodoxy" among the Śrīvaiṣṇava theologians.

35. This notion of Deśika the poet reducing self-effort to the "almost zero" is taken from Hardy, "The Philosopher as Poet," pp. 311–13. For my discussion of this issue in the Sanskrit *stotras*, see chap. 6, "The Lord's Tender Mercy."

36. See his *Peasant State and Society in Medieval South India* (Delhi: Oxford University Press, 1985 [1980]), esp. pp. 223ff. Mumme, in *Śrīvaiṣṇava Dispute*, p. 30, quotes an earlier article by Stein, "Social Mobility and Medieval South Indian Hindu Sects," in *All the King's Mana: Papers on Medieval South Indian History* (Madras: New Era), 1984.

37. Stein, *Peasant State*, 233. He cites V. N. Hari Rao's edition of the chronicle, the *Kōyil Oḷugu*, *The Chronicle of the Srirangam Temple with Historical Notes* (Madras: Rochouse and Sons, 1961), p. 90. See also Patricia Mumme, "Rules and Rhetoric: Caste Observance in Śrīvaiṣṇava Doctrine and Practice," *Journal of Vaiṣṇava Studies*, 2, 1 (winter 1993): 113–38.

38. See Sheldon Pollock, "India in the Vernacular Millennium" and "The Cosmopolitan Vernacular." This process, in Francis X. Clooney's words, "could suggest the community's gradual self-realization, its reaching a point where it no longer had to borrow the terms of discourse shared more widely by those familiar with the classical Sanskrit tradition." See Clooney, "Unity in Enjoyment," p. 55. The article analyzes in detail the commentarial styles of three twelfth-century Ācāryas—Pillāṇ, Naṅciyar and Periyavāccāṇ Pillai.

39. See Venkatachari, *Maṇipravāḷa Literature*, p. 164.

40. See discussion in *ibid.*, pp. 48–61.

41. A. K. Ramanujan and Norman Cutler have written widely on the ways the classical Tamil categories apply to a variety of phenomena in South Indian literature, from bhakti poetics to genres of folklore. For *akam* and *puṇam* in bhakti poetics, see Cutler, *Songs of Experience: The Poetics of Tamil Devotion* (Bloomington: Indiana University Press, 1987), 57–92; especially 69. I would go further than Cutler, who claims that the Śrīvaiṣṇava commentators merely bring the *puṇam* (i.e., the "historicizing" commentarial voice) into the *akam* world of the Ālvār poem. I would argue they bring their own household world of images to the external structures of the commentary. For Ramanujan's use of the categories in Indian folklore, see his and Blackburn's introduction to *Another Harmony: New Essays on the Folklore of India*, ed. Stuart H. Blackburn

and A. K. Ramanujan (Berkeley: University of California Press, 1986), pp. 1–37, and his own article in the same volume, “Two Realms of Kannaḍa Folklore,” pp. 41–75. See chapters 3 and 4, where I apply these categories to Deśika’s Tamil *prabandhams*.

42. See *Śrīvacanapūṣaṇa* 25–33 and 161–68. For the text and an English translation, see Robert Lester’s edition, *Śrīvacanabhūṣaṇa of Piḷḷai Lōkācārya* (Madras: Kuppaswamy Sastri Research Institute, 1979). The issue in the latter passage is the fascinating one of ornaments and ornamentation, a topic central to my later discussions on the place of the elaborately ornamented temple icon in Deśika’s poetics of devotion. It is only by taking off all her ornaments that Sītā can feel her husband Rāma’s full embrace, for, as Lōkācārya says in no. 161, “clothes worn as ornament are an obstacle to close embrace” (*aḷakukiṭṭa caṭṭai aṇaikkaikku viṛōṭiyāmāpōlē*). Obviously, this nuptial nudity echoes a spiritual disposition.

43. The development of this Śrīvaiṣṇava literature of course occurs within the historical period that Pollock calls “the vernacular millennium” (1000–1500). See, again, “India in the Vernacular Millennium.”

44. Venkatachari, 54, 58. He quotes here from two independent esoteric treatises of Deśika, the *Rahasyatrayasāram* and the *Rahasyaratnāvalīhṛdayam*.

45. For the text and modern *maṇipravāla* commentary, see *Śrīmadrahasyatrayasāram* with the commentary *Sāravastaram* of Abhinava Tēcika Vīrarākavācāryar. 2 vols. (Madras: Ubhaya Vedānta Grantamālai, 1980). For a survey of Deśika’s *maṇipravāla* works, see Venkatachari, *Maṇipravāla Literature*, pp. 141–55.

46. See Pollock’s article “The Sanskrit Cosmopolis, 300–1300,” and his paper “Three Local Cultures in the Sanskrit Cosmopolis (AD 300–1300),” delivered for the panel “Contending with Languages in Pre-Modern India” at the annual meeting of the Association for Asian Studies, April 6–9, 1995, Washington, D.C.

47. *mīlai cūl paṭappai/ nīnīra uruviṇ neṭiyōṇ koppūl/ nāṇmuka voruvaiṇ payanta pallital/ tāmarai pokuṭṭiṇ kāṇvarat tōṇṇi* . . . From the old Tamil poem *Perumpāṇāṇṟuppaṭai* 401–4 in the anthology of the *Pattupāṭṭu* or “Ten Tens” (the “Ten Long Poems”). For text and full translation, see J. V. Chelliah, *Pattupattu: Ten Tamil Idyls* (Madras: South Indian Saiva Siddhanta Works Publishing Company, 1962), pp. 128–29.

48. . . . *ulakatuḷḷum palar toḷa/ viḷavu mēm paṭṭa paḷa viṇal mūtūr* . . . Ibid., lines 410–11. Chelliah’s translation (p. 129), “as those of various faiths do worship there,” forces the meaning of the Tamil.

49. It was in Kāñcī, as Mumme reminds us, that Rāmānuja himself, “a Smārta [brahman], had studied Bhedābheda Vedānta under Yādavaprakāśa”—the point here being the internal diversity of viewpoints and traditions within the brahman community. See *The Śrīvaiṣṇava Theological Dispute*, p. 8. See also Carman, *The Theology of Rāmānuja*, pp. 26–29 *passim*. The linguistic diversity of Kāñcī deserves more scholarly attention. Along with important Sanskrit works composed by all communities, and the assumed but for the most part lost Buddhist works in Tamil, there exists a vast corpus of Prākṛit writings by Jains. And perhaps most significantly, commentaries on two of the most important collections of Buddhist Pāli literature, the *Therīgāthā* and the *Theraḡāthā*, were compiled in Kāñcī in the fifth to sixth centuries C.E. by Dhammapāla. The commentarial/narrative portions of the anthologies are by tradition said to have been originally written in Sinhala or Tamil, and are very likely contemporary with the commentaries written on the classical Tamil poems of the *caṅkam*. The biographies of the nuns and monks in these Pāli anthologies are an important missing link in the cross-sectarian and cross-religious history of hagiography in the macroregion of South India. Any study of “Tamil Buddhism” would have to take into account this corpus of Pāli commentarial and hagiographical literature written in Kāñcī.

50. The most famous Sanskrit commentary on Rāmānuja’s *Śrībhāṣya*, the *Śrutaprukāśikā*, is by tradition the written version of Ammaḷ’s lectures, prepared by one of the Ācārya’s disciples, Sudarśanācārya.

51. In V. N. Hari Rao, *History of Śrīrangam Temple* (Tirupati: Sri Venkateswara University, 1976), pp. 113–14.

52. *Ibid.*, 114. And, as I have discussed above, only much later, i.e., the eighteenth century. See Venkatachari, *Maṇipravāla Literature*, p. 165: “Although the gulf was incipient in the 14th century, it took another few centuries to be formally acknowledged.”

53. I use a term here taken from Mikhail Bakhtin’s analysis of Dostoyevsky’s prose. See his *Problems of Dostoyevsky’s Poetics*, trans. Caryl Emerson (Minneapolis: University of Minnesota Press, 1984). By “polyphony” here I do not mean a polyphony internal to Deśika’s individual poetic texts, for these lyric poems, unlike Bakhtin’s novel, do not house a plurality of voices, “high” and “low”; rather, I mean to refer to the multivocality of Deśika’s work as a whole. I will have occasion to assess the internal polyphony (or “monoglossia”) of Deśika’s lyric texts and *maṇipravāla* prose—by no means a clear-cut issue—later in this study.

54. The *Yādavābhyudaya*. See bibliography for full citation of editions of this text. For a critical edition and translation of the *Kṛṣṇakarmāṃṛta* (composed sometime before 1205), a South Indian devotional text that was to have widespread influence not only on Deśika’s work but also on the later efflorescence of Bengali Vaiṣṇavism, see *The Love of Krishna: The Kṛṣṇakarmāṃṛta of Līlāsuka Bilvamaṅgala*, ed. Francis Wilson (Philadelphia: University of Pennsylvania Press, 1975). For a discussion that attempts to link the *Kṛṣṇakarmāṃṛta* to later Bengali Vaiṣṇavism through the work of the mysterious fifteenth-century poet Mādhavendra Puri, see Friedhelm Hardy, “Mādhavendra Puri: A Link Between Bengal Vaiṣṇavism and South India Bhakti,” *Journal of the Royal Asiatic Society of Great Britain and Ireland* (1974): 23–41. It seems that Deśika himself, though his work has deep affinities with the aesthetic and religious vision of Bengali Vaiṣṇavism, had no direct influence in the northeast. See later discussion.

55. The *Haṃsasandēśa* (see general bibliography for citations of editions, commentaries, and translations).

56. The *stotras* are collected in the *Śrī Deśika Stotramālā* (DSM), with Tamil commentary by Śrī Rāmātēcīkācāryar Svāmi (Madras: Lifco, 1982 [1966]); for the Tamil poems, see *Śrī Tēcīkappirapantam* (STP), also edited and commented on in Tamil by Śrī Rāmātēcīkācāryar (Madras: Lifco, 1982 [1944]). For other named texts, see general bibliography. For a complete list and brief summary of his works, see Singh, *Vedāntadeśika*, pp. 39–105 (for all writings) and pp. 433–79 (for the major poetry). See also the very useful (provisionally chronological) chart of Deśika’s works in M. K. Tatacharya, *Vedānta Deśika: His Life and Literary Writings* (Madras: Ananda Press, 1911), and V. Varadachari, *Two Great Acharyas*, pp. 1–44.

57. See Subhadra Jhā’s English translation, M. Winternitz, *History of Indian Literature*, vol. 3, pt. 1 (Delhi: Motilal Banarsidass, 1963), pp. 163, n. 4, and 288; and *Religions of India in Practice*, ed. Donald Lopez (Princeton: Princeton University Press, 1995). The closest one gets to the Vaiṣṇava devotional literary tradition of Deśika is a translation of the *Govindalīlāmṛta* of Kṛṣṇadāsa Kavīrāja by Neal Delmonico (see “How to Partake in the Love of Kṛṣṇa,” pp. 244–68). Jan Gonda’s survey of *stotra* literature, for instance, in his *Medieval Religious Literature in Sanskrit*, never mentions Deśika, though he refers to Yāmunācārya and the Śrīvaiṣṇava *stotra* tradition, along with many obscure poets who flourished after the fourteenth century (see bibliography).

58. From Hardy, “The Philosopher as Poet,” pp. 277–78.

59. The one major study of Deśika by an Indian scholar, that of Singh, draws attention to the poetry, but can hardly be called exhaustive or critical. Survey works by Jan Gonda (see bibliography) and M. Winternitz barely mention him. The studies of Patricia Mumme and V. Varadachari shed light on various theological issues of Deśika’s prose work—and in the case of Varadachari, survey the poems’ content—but do not deal with the poems as a distinctive interpretive topos for the Ācārya. Besides Hardy’s article, “The Philosopher as Poet,” the only detailed treatment of one of Deśika’s poems is in the article by Erich Trapp and Michael Hahn in 1978 on a fascinating uncited *stotra* of Deśika, “Abdamālikā, Ein Stotram auf Vedāntadeśika,”

in *Wiener Zeitschrift für die Kunde Südasiens und Archiv für indische Philosophie*, Band 22 (1978), pp. 67–86. This latter article, however, is purely philological—a translation without interpretive commentary—and so is little help in the comparative study of the Ācārya's poetry.

60. I will try to fill the first lacuna in this book. As for the second, much more needs to be done far beyond my work here (though throughout I will try to point out connections and continuities of Deśika's work with other traditions/figures in Indian devotional literatures). There are many continuities, for instance, between the highly aestheticized religious worlds of Bengali Vaiṣṇavism and Deśika's poetry. Though, as I noted earlier, there is no clear historical connection linking Deśika with, say, Rūpa Gosvāmī, Kṛṣṇadāsa Kavirāja, or Vallabha, it would be useful to compare/contrast the work of this South Indian philosopher-poet with the later work of the Gosvāmīs. See Hardy's essay "Mādhavendra Purī," as well as the work of David Haberman and Donna Wulff, particularly Haberman's *Acting as Way of Salvation: A Study of Rāganuga Bhakti Sādhana* (New York: Oxford University Press, 1988), and Wulff's *Drama as a Mode of Religious Realization: The Vidagdhamādhava of Rūpa Gosvāmī* (Chico, Calif.: Scholar's Press, 1984). See also Neal Delmonico's translation of the *Govindalīlāmṛta* of Kṛṣṇadāsa Kavirāja in *Religions of India in Practice*, pp. 244–68, and Edward Dimock and Tony Stewart's forthcoming edition and translation of the *Caitanya Caritāmṛta* of Kṛṣṇadāsa Kavirāja (Harvard Oriental Series no. 52, Cambridge, Mass.: Harvard University Press, in press). I am grateful to Tony Stewart for sharing with me many facets of Gauḍiṣya Vaiṣṇavism pertinent to my project on Deśika during our long conversations at the Vaiṣṇava Conference organized by David Haberman at Indiana University, Bloomington, and in Philadelphia when he was a visiting research scholar at Penn.

61. This is to name only a few. See general bibliography under older *maṇipravāla* commentaries. For Ramaswamy Ayyangar's English commentaries, see citings for individual *stotras*; for Rāmatēcikācāriya's work, see the citings of his editions of the Sanskrit *stotras* and Tamil *prabandhams*. For the Samiti, see *Mummaṇikkōvai* editions in bibliography. For a detailed treatment of Veṅkaṭagopālādāsa's style, see chap. 5.

62. See his edition, already cited, with Śrīnivāsācārya's Sanskrit commentary.

63. A comparative study of the commentaries themselves would be a fascinating and valuable undertaking. One can trace in them a self-conscious attempt by the Ācārya-commentators to align (and equate) Deśika with the Ālṅvārs. Though there is much learned and accurate historical work in these commentaries (and much of value in their reading of "continuity"), at times the genealogy is forced, and has as much to do with a certain Tamil nationalism as it does the complexities (particularly the linguistic polyphony) of Deśika's work.

64. See bibliography for references to works by Ramanujan, Cutler, Peterson, Rao, and Shulman. See also this strong ideological bent in the remarkable collection of essays in honor of Narayana Rao edited by David Shulman, *Syllables of Sky: Studies in South Indian Civilization* (Delhi: Oxford University Press, 1995).

65. For a seminal treatment of bhakti, see A. K. Ramanujan's afterword in *Hymns for the Drowning: Poems for Viṣṇu by Nammālvār* (Princeton: Princeton University Press, 1981), pp. 126–39. This distinction is influenced by Ramanujan's reading of the traditional Tamil literary categories of *akam* (interior, household, love) and *puṛam* (exterior, the outside world, war). See the afterword to his *Poems of Love and War from the Eight Anthologies and the Ten Long Poems of Classical Tamil* (New York: Columbia University Press, 1985), especially pp. 229–97.

66. From Ramanujan's afterword of *Hymns for the Drowning*, pp. 132–133.

67. *Ibid.*, 138.

68. *Ibid.*, 134.

69. The rhetoric of "mother tongue" versus Sanskrit is alive and well not only in the Vīraśaiva *vacanas* (see Ramanujan, *Speaking of Śiva*) or in the Telugu poems of Dhūrjati (see Heifetz and Rao, *For the Lord of Animals*) but also in the North Indian Sant and "bhakta" poetry of Ravi Dās, Kabīr, Sūr Dās, and Tulsī Dās. For the latter, see, among many other works in a volumi-



nous literature on North Indian bhakti traditions, Hawley and Jucrgensmeycr, *Songs of the Saints of India*, and Hawley's individual study of Śūr Dās, *Śūr Dās: Poet, Singer, Saint* (Seattle: University of Washington Press, 1984). See also Kenneth E. Bryant, *Poems to the Child-God: Structures and Strategies in the Poetry of Śūrdās* (Berkeley: University of California Press, 1978), a book that will add an important comparative dimension to my discussion of Deśika's poems as "verbal icons," especially in chaps. 5 and 7.

70. This is a major leitmotif in the writings of the great Sanskrit scholar V. Raghavan, though with the perceptible weight placed on what Sanskrit has contributed to the other Indian languages rather than the other way around. See, in particular, his address "Sanskrit Through the Ages," in *Sanskrit: Essays on the Value of the Language and the Literature* (Madras: Sanskrit Education Society, 1972), pp. 51–58; and "Sanskrit Literature," in his contribution to *Contemporary Indian Literature* (New Delhi: Sahitya Akademi, 1957), pp. 189–237.

71. He extends this insight even to the pronunciation or recitation of the language, areas traditionally (and popularly) thought to be unequivocally uniform. See Nambudiri *Veda Recitation* (The Hague: Mouton, 1961). See also Ramanujan, *Hymns for the Drowning*, pp. 132–33, for citation of Staal.

72. Raghavan, "Sanskrit Through the Ages," 9.

73. See Ingalls, *An Anthology of Sanskrit Court Poetry from Vidyākara's "Treasury"* (Cambridge, Mass: Harvard University Press, 1979), p. 6, quoted in Ramanujan, *Hymns for the Drowning*, p. 133. See also Nancy Nayar's remarks on Sanskrit having powerful emotive associations in her study of the poetry of the early Śrīvaiṣṇava Ācāryas, *Poetry as Theology: The Śrīvaiṣṇava Stotra in the Age of Rāmānuja* (Wiesbaden: Otto Harrassowitz, 1992).

74. From Rāmatēcikācāryar's commentary on *Navamaṇimālai* 10, *Śrī Tēcika Pirapantam* (STP), p. 419.

75. Ramanujan, in *Hymns*, pp. 133–34, uses this image from Yeats's "Sailing to Byzantium" to speak of the "perfected" and "confectured" nature of classical Sanskrit.

76. For Yogeśvara, see Ingalls, "A Sanskrit Poetry of Village and Field: Yogeśvara and His Fellow Poets," *Journal of the American Oriental Society* 74 (1954): 119–31; for a translation of Uṭpaladeva's *Śivatotrāvalī*, see Constantina Rhodes Bailly, *Shaiva Devotional Songs of Kashmir* (Albany: State University of New York Press, 1987); for Jāydeva and Gītagovinda, see Barbara Stoler Miller, *Love Song of the Dark Lord* (New York: Columbia University Press, 1977); and for Jagannātha, see P. K. Gode, "The Influence of Jagannātha Paṇḍitarāja on Some Deccani Authors of the Seventeenth Century," *Quarterly Journal of the Mythic Society* 23 (1942): 29–37.

77. See, for instance, Neevel's Yāmuna's *Vedānta and Pāñcarātra*, Narayanan's *The Way and the Goal*, and Nayar's *Poetry as Theology*. Nayar's perceptive study of Kūreśa (Tamil: Kūratālvāṇ) and Parāśara Bhāṭṭar is particularly pertinent to my analysis here.

78. See Ramanujan's remarks on Nammālvār's treatment in a fourteenth-century Śrīvaiṣṇava commentary, the *Ācāryahṛdayam* in *Hymns for the Drowning*, 155–56, n. 64.

79. From Hardy, *Viraha-Bhakti: The Early History of Kṛṣṇa Devotion in South India* (Oxford: Oxford University Press, 1983), pp. 244–45.

80. Hardy, *Viraha-Bhakti*, pp. 557–58.

81. See chap. 5, "The Thick Nectar of Enjoyment," for a discussion of the subtleties of Śrīvaiṣṇava commentary, by Deśika as well as by other traditional commentators.

82. In Carman and Narayanan, *The Tamil Veda*, p. 187. It is interesting to note that they do not use the image of the confluence of the Yāmuna and Gaṅgā—a standard trope in both Hindu and Buddhist literature for such coexistence. For Clooney, see "Unity in Enjoyment," and "Nammālvār's Glorious *Tiruvallāval*," and also "I Created Land and Sea: A Tamil Case of God-Consciousness and Its Śrīvaiṣṇava Interpretation: Nammālvār's Song 5.6 in Context," *Numen* 35 (1988), pp. 238–59.

83. Hardy, *Viraha-Bhakti*, p. 581. See also p. 466.

84. In afterword to *Hymns for the Drowning*, p. 156. This insight is, as Ramanujan notes, indebted to Hardy himself. Mullai, Ramanujan observes, “is the lover’s mood of patient waiting for the absent one, set in a forest or pastoral landscape; *neytal*, set in the seashore, is the mood of anxious waiting.” Both these Tamil conventions are used in a creative way by Nammālvār.

85. Hardy often quotes Nammālvār’s concise formulation *puṇarcci pirivu* (“union-separation”) to describe this experience. See the *Tiruvāymōli*, 6.3.4 and Hardy, *Viraha-Bhakti*, pp. 545–57; 579–83.

86. See Hardy, *Viraha-Bhakti*, pp. 13–17; 36–38.

87. *Ibid.*, 436–42.

88. *Ibid.*, 312.

89. *Ibid.*, 8–10.

90. From David Dean Shulman, *The King and the Clown in South Indian Myth and Poetry* (Princeton: Princeton University Press, 1985), p. 45.

91. *Viraha-Bhakti*, 480. See also the aside on p. 433, n. 11: “‘Ecstatic emotional bhakti’ lies on the whole outside the awareness of the Ācāryas.”

92. I allude here to George Steiner’s elaborate conceit in *Real Presences* (Chicago: University of Chicago Press, 1989), pp. 3–50.

93. See *Viraha-Bhakti*, p. 245.

94. Carman and Narayanan quote from a commentary on one set of verses (TVM 6. 2): “‘The Lord is also depressed by the intense grief of being parted from her.’ He comes and pleads with her friends to serve as go-between, but since the girl will not change her mind, ‘to support his soul he looks at her playthings, touches them, and is comforted.’” See Carman and Narayanan’s full-length study of Piḷḷāṇ, *The Tamil Veda*, p. 99ff.

95. See chap. 3, and conclusion, for an attempt to characterize Deśika’s poems as *indexical* in relation to the Tamil Ālvārs.

96. See “Where Mirrors Are Windows: Toward an Anthology of Reflections,” *History of Religions* 28, 3 (February 1989): 187–216. See also, for an earlier formulation of this theme in Deśika, my essay “Singing in Tongues: Poems for Viṣṇu by Vedāntadeśika,” *Journal of Vaiṣṇava Studies* 4.4 (fall 1996): 159–87.

97. See, for instance, *Viraha-Bhakti*, p. 245, 252, 331, 373, 375, 435–36, 480, 484, 490, 557, 565, 644, and 646. Hardy’s silence is of course appropriate, given the historical Sitz im Leben of his study.

98. *Viraha-Bhakti*, 480. I know of no secondary study of the Tamil *prabandhams* of Piḷḷaip-perumāl Aiyāṅkar. This work is also of obvious interest to the scholar of medieval bhakti poetry. For an edition of his works, see the *Aṣṭaprabandham of Piḷḷaipperumāl Aiyāṅkar*, Tamil poetical works edited with word-for-word meaning and commentary by V. M. Satagopa Rāmanujāchāri, G. Krishnamachari and V. M. Gopalakrishnan (Madras: Ganesa Press, n.d.). (K. K. A. Venkatachari directed me to a copy of this work in the Adyar Library, Madras.)

99. See chap. 4.

100. See Mumme, “Grace and Karma,” p. 258, n. 2.

## Chapter 2

1. For reproductions of these modern paintings in the Deśika sannidhi at Śrī Tūppul, see *Śrī Vētaṇṭa Tēcīkar ēlavatu nūṟṟāṇṟu nīraivu malar* (Ceṇṇai (Madras): Mattiyakkūlu, mayilai, 1968), pp. 32ff.

2. If the title sounds a bit abstract, it is because of the nature of the allegorical style and of the word *saṃkalpa* itself. It is a rich word, meaning “will,” “intention,” “vow,” “resolve,” “conception,” “desire,” and “purpose.” Its usual context is in ritual prayers, where it is the solemn vow or determination to perform a certain ritual act. The title is most often loosely translated as

“The Dawn of Divine Will,” where *saṃkalpa* is the “Will” of the divine “to save” the devotee personified (see act 10, verse 53).

3. *ārye kiṃ na śrutam idaṃ te? asti khalu samasta(kala)lokaśaṃbhāvanīyasya viśvātisāyanino viśvāmītra-gotra-bhūṣaṇasya viśuddha-vidyā-vihārapuṇḍarikasya puṇḍarikākṣa-somasut-saṃbhāvasya ananta-guṇaśevadherananasūreḥ ātmasaṃbhāvaḥ śrīraṅgarāja-divyājñālabdha-vedāntācāryapadaḥ kavītārkkikasimha iti prakhyāta-guṇa-samākhyāḥ chātrajananiabaddhajaitradhvajaprasādhita-daśa-diśāsaudhaḥ sarva-tantra-saṅkaṭa-graṣamana-viśaṅkaṭamatīḥ śrīmad-veṅkaṭanātha nāma kavīḥ*. “Autobiographical” dialogue from *Samkalpasūryodaya*, 1.11.

4. See *ibid*, act 1, verse 22: *veṅkaṭeśaḥ kavīndraḥ*.

5. See the earliest work on the aesthetics of the drama (c. third century C.E.), Bharata’s *Nāṭyaśāstra* 5.154: *prasāḍya raṅgaṃ vidhivat kavernāma ca kīrtayet*. Viśvanātha’s fourteenth-century *Sāhityadarpaṇa* adds that the *gotra* of the poet should also be mentioned: *raṅgaṃ prasāḍya madhuraiḥ ślokaḥ kāvyaṛthasūcakaiḥ/rūpakasya kaverākhyā gotrādyaṃ sa kīrtayet* (“... after the stage is cleared, the poet-playwright’s name and also family lineage should be mentioned in sweet, flowing stanzas that allude to the meaning of the poem ...”).

6. See the phrase *kālidāśagranthitavastunā* (“Kālidāśa who strung together the plot [of the play]”) in his prologue to the *Abhijñānaśakuntala*. For an excellent comparative study and translation of three of his plays, see *Theater of Memory: The Plays of Kālidāśa*, ed. Barbara Stoler Miller (New York: Columbia University Press, 1984).

7. For original text and translation, see M. R. Kale’s edition of the *Mālatīmādhava*, with the commentary of Jagaddhara (Delhi: Motilal Banarsidass, 1983 [1967]).

8. See the prologue of the *Uttararāmacarita*: *asti khalu tatrabhāvāṅkāśyapaḥ śrīkaṇṭhapa-dalāñchanāḥ padavākyapramāṇajño bhavabhūtiṛnāma jātukarṇiputraḥ*. For text and English translation, see the edition of P. V. Kane and C. N. Joshi, with the Sanskrit commentary of Ghanaśyāma (Delhi: Motilal Banarsidass, 1971), p. 4.

9. *Ibid.*, prologue, verse 2: *yaṃ brahmaṇamīyaṃ devī vāgvaśevānuvartate/uttaraṃ rāmacaritaṃ tatpraṇītaṃ prayokṣyate*.

10. As M. R. Rajagopala Iyengar notes in the introduction to his English translation of the play, Krishnamachariar in his Sanskrit introduction to the Adyar edition of the text lists as many as twenty-seven allegorical plays in Sanskrit. See *Sankalpa Suryodayam: A Sanskrit Allegorical Play in Ten Acts by Vedanta Desika*, trans. M. R. Rajagopala Iyengar (Madras: Vedanta Desika Research Society, 1977), p. 5. For the passage in Krishnamachariar, see the Adyar edition of the play, pp. 12–13.

11. This tradition has a particularly sectarian flavor. It is said that Appayya Dīkṣita was especially invited to witness the play—but the reason for the invitation was far from magnanimous, it seems, at least in the Śaiva version of events. According to the Śaiva story, the actors in the second act, after speaking the lines “I bow at the feet of great souls who follow Rāmānuja’s path; as for others following other paths, in arrogance debating with their various doctrines, I put my feet on their heads,” acted as if they were about to put their feet on Dīkṣita’s head. But the Śaiva master stayed calm and still. Appayya Dīkṣita reflected with sadness on such animosity, and vowed to encourage both Vaiṣṇavism and devotion to Śiva. It is for this reason, it is said, that he wrote his commentary on Deśika’s *mahākāvya*, the *Yadavābhyudaya*. The story is recounted in N. Ramesan, *Sri Appayya Dikshita* (Hyderabad: Srimad Dikshitendra Granthavali Prakashana Samithi, 1972), p. 81. I am indebted to William J. Jackson for the reference to this story.

12. The most detailed study of the development of *śantarasa* and the allegorical and philosophical drama from its early roots in Buddhist and Jain *kāvya* remains V. Raghavan, *The Number of Rasa-s*, foreword by M. Hiriyanna, 3d rev. ed. (Madras: Adyar Library, 1975). For a list of works in this mode, including Deśika’s play, see pp. 40–46. See also J. L. Masson and M. V. Patwardhan, *Śantarasa and Abhinavagupta’s Philosophy of Aesthetics* (Poona: Bhandarkar Oriental Research Institute, 1985 [1969]).

13. He says in the last two verses of his *Saundarananda* that he wrote a *kāvya* for *upāsanti* and *mokṣa* “as if mixing a bitter herb with honey” (*tiktamivaṣaḍhaṃ madhuyutam*). Quoted in Raghavan, *The Number of Rasas*, p. 23.

14. See his English translation, *Saṅkalpa Suryodaya*, p. 5.

15. “Strong,” “sweet,” and “clear/chaste” are traditional glosses for the three technical terms named in the stanza. What Deśika seems to imply here (in the voice of the stage manager—the *sūtradhārah*) is that his work integrates the three main styles outlined in the literature of Indian poetics—styles that span many regions of India. The “strong” vigorous *gauḍa* style, using long compounds and emphasizing alliteration, is associated with Magadha; the “clear,” restrained *vaidarbha*, popular in the south, is associated with Māhārāṣṭra; and the “sweet” *pāñcālā* is associated with the upper Ganges valley. For a detailed discussion of the three styles, see A. K. Warder, *Indian Kāvya Literature*, vol. 1, *Literary Criticism* (Delhi: Motilal Banarsidass, 1989 [1972]), pp. 93–97. See also Monius, “The Many Lives of Daṇḍin,” for an account of the southern style in both Sanskrit and Tamil.

16. *Śruti*pathyam, literally “fit to hear, suitable for hearing,” can also mean “faithful to śruti (‘revelation,’ the Vedic scriptures).” Vīrarākavācārīyar glosses this phrase in two ways, as *avaśyaśrotavyam* (“necessarily to be heard”) and as *vedamārgādanapetaṃ* (“faithful to the path of the Veda”). The *Prabhāvalī*’s gloss is *upaniṣadām anukūlam* (“faithful to the Upaniṣads”—*ibid.*, p. 42). Though I am sure—particularly in regard to the play on the word *śruti*—that Deśika was aware of the surplus of meaning in these phrases, I have chosen to translate them more literally as referring to the fitness and artfulness of the play.

17. *ahyārisakelijoggaṃ*—glossed by the *Prabhāvalī* as *lalanāṭakam* (“charming, light drama”).

18. *Samkalpasūryodaya* (SS) 1: 12–17 (translation mine).

19. *Ibid.*, 2: 15.

20. Though Jesus in Luke 2:41 is said to have been twelve years old.

21. For a discussion of the paintings at the Vishnu Kāñcī temple, see K. V. Raman, *Śrī Varadarājaswāmi Temple—Kāñcī* (New Delhi: Abhinav Publications, 1975), pp. 175–78.

22. Satyavrata Singh, in his study of Vedāntadeśika, states that Deśika “records this childhood-episode” in this act of the drama. See his *Vedānta Deśika: A Study*, p. 7. He has confused the verse with its later narrative tradition in the Śrīvaiṣṇava sacred biographies.

23. See Rajagopala Iyengar, pp. xlviii–xlix.

24. SS 1:40.

25. SS 5:36. See Rajagopala Iyengar, p. xlix, for discussion. Here we move into almost Dantean accounts of corrupt Kāñcī.

26. For a detailed genealogy of various orientalist constructions of India that undermine any notion of Indians being active agents of their own history, see Ronald Inden, *Imagining India* (Cambridge, Mass.: Basil Blackwell, 1990). Inden interprets the history of Western essentialist notions of India as the development of a discourse whose object is far from India or Indians, but rather one that is centered around *self*-definition. “India was (and to some extent still is),” Inden claims, “the object of thoughts and acts with which this ‘we’ has constituted itself. European discourses appear to separate their Self from the Indian Other—the essence of Western thought is practical reason, that of India a dreamy imagination, or the essence of Western society is the free (but selfish) individual, that of India an imprisoning (but all-providing) caste system” (p. 3). The polarity historical/ahistorical also fits within Inden’s portrait of Western caricature, the “lopsided complementarity between the Western Self and its Indian Other” (*ibid.*). This kind of essentialism is also present in the claims of many modern Hindu interpreters of their own tradition to the West, such as S. Radhakrishnan. See the latter’s *The Hindu View of Life* (London: Unwin, 1988 [1927]), especially pp. 34–35 on the “immateriality of differences for the Hindu” and the “indiscriminate use” of “historical names.” See also, for a penetrating analysis of the “colonized mind” of modern Indian

reformers, Ashis Nandy, *The Intimate Enemy: Loss and Recovery of Self Under Colonialism* (Delhi: Oxford, 1983).

27. See the discussion on historical literature in Winternitz, *History of Indian Literature*, vol. 2, pt. 1, pp. 88–106. One can find in the voluminous Jain literature, for instance, genealogical and succession tables that rival in both chronological detail and paucity of narrative the annals of medieval Europe. See, for example, the two articles in *Indian Antiquary* by Johannes Klatt, “Extracts from the Historical Records of the Jainas,” no. 11 (1882), pp. 245–256, and “The Samachari-Satakam of Samayasundara and Pattavalis of the Anchala-Gachchha and other Gachchhas,” no. 23 (1894), pp. 169–83. See also, in the *Journal of the Bombay Branch of the Royal Asiatic Society* 9 (1868–70), pp. 147–57, Bhau Daji’s account of the *Therāvali* of the fifteenth-century Jain scholar Merutunga, one of thousands of such chronicles written by Jains throughout their long history. I am grateful to John Cort for drawing my attention to the Jain histories, including the above texts, and for passing on to me his article in progress “Genres in Jain History.”

28. The examples he uses include the Hathigumpha inscription of the first century B.C.E., the official royal records of the southern Cōlas and eastern Cālukyas, Bāṇa’s seventh-century *Harṣacarita*, and Kalhaṇa’s twelfth-century *Rājatarāṅgaṇi*. He is responding to a remark by fellow epigraphist J. F. Fleet: “It is indeed very questionable whether the ancient Hindus ever possessed the true historical sense in the shape of the faculty of putting together genuine history on broad and critical lines.” Quotation is from Sircar’s *Indian Epigraphy* (Delhi: Motilal Banarsidass, 1965), p. 13.

29. See Hayden White, “The Value of Narrativity in the Representation of Reality,” in *The Content of the Form: Narrative Discourse and Historical Representation* (Baltimore and London: Johns Hopkins University Press, 1992 [1987]), pp. 1–25; here p. 20.

30. *Ibid.*, 5.

31. *Ibid.*

32. See the last pages of Gabriel García Márquez’s *A Hundred Years of Solitude* describing the last pages of Melquiades’s parchments that Aureliano reads right into the present of his reading them, skipping pages “so as to not lose time with facts he knew only too well,” beginning “to decipher the instant that he was living, deciphering it as he lived it, prophesying himself in the act of deciphering the last page of the parchments, as if he were looking into a speaking mirror.” In Gregory Rabassa’s translation (New York: Avon Bard Editions, 1971), p. 383.

33. Marshall Sahlins, *Islands of History* (Chicago: University of Chicago Press, 1985), vii.

34. White, “The Value of Narrativity,” p. 21. He goes on to say on p. 24: “It is historians themselves who have transformed narrativity from a manner of speaking into a paradigm of the form that reality itself displays to a ‘realistic’ consciousness. It is they who have made narrativity into a value, the presence of which in a discourse having to do with ‘real’ events signals at once its objectivity, its seriousness, and its realism. . . . [T]his value . . . arises out of a desire to have real events display the coherence, integrity, fullness, and closure of an image of life that is and can only be imaginary.”

35. See Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 1981), p. 24.

36. See, for instance, some of the entries in *Le Petit Robert: récit d’événements mémorables; description, étude; anecdote, épisode, conte, légende; fable, mensonge; affaire, aventure*. In *Le Petit Robert 1: Dictionnaire de la Langue Française* (Paris: Le Robert, 1984), 931.

37. See Roland Barthes’s remark that “Narrative is international, transhistorical, transcultural: it is simply there, like life itself,” in “Introduction to the Structural Analysis of Narratives,” in *Image, Music, Text*, trans. Stephen Heath (New York: Hill and Wang, 1977), p. 79. Quoted in White, *The Value of Narrativity*, p. 1. While I resist the totalizing tone of Barthes’s phrase, I think the implication that Western historical discourse cannot be severed entirely from the sub-

jective demands of narrative is an important and far-ranging insight. See also the recent work of Ricoeur, de Certeau, Jameson, and Todorov, which in different ways addresses the problems of narrative, ideology, and history in Western discourse.

38. See Frank E. Reynolds and Donald Capps, eds., *The Biographical Process: Studies in the History and Psychology of Religion* (The Hague: Mouton, 1976). See the introduction for a discussion of the difference between hagiography and sacred biography.

39. See Hari Rao, *History of Śrīrangam Temple*, p. 7.

40. This quotation is taken from Annemarie Schimmel's study of the veneration of Muḥammad, *And Muḥammad Is His Messenger: The Veneration of the Prophet in Islamic Piety* (Chapel Hill: University of North Carolina Press, 1985), p. 9.

41. White, "The Value of Narrativity," 19.

42. Reynolds and Capps, *The Biographical Process*, 3. See also a recent issue of the *Journal of Vaiṣṇava Studies* (vol. 1, no. 2 [winter 1993]), entirely dedicated to the topic of "Hagiography," which includes contributions from Francis X. Clooney, Dennis Hudson, John Stratton Hawley, and Philip Lutgendorf.

43. This implies, of course, within Ricoeur's philosophy of history, both awareness of historical time and, by means of narrative, the move to redeem oneself from mere duration, time as pure event without meaning (the endless chronicle). See the three volumes of *Temps et récit*, his ongoing study of time, narrative, and temporality, especially vol. 1, translated into English by Kathleen McLaughlin and David Pellauer as *Time and Narrative*, vol. 1 (Chicago: University of Chicago Press, 1984).

44. See Hari Rao, *History of Śrīrangam Temple*, p. 7–8.

45. See *ibid.*, pp. 112–13. Pinpalākiya is third in line in the Teṅkalai succession of Ācāryas.

46. Hari Rao, *History of the Śrīrangam Temple*, 109.

47. For reference, see chap. 1, n. 1.

48. This text forms the backbone of the biographical treatments of Deśika in both Singh's study (*Vedānta Deśika*, pp. 3–29) and Das Gupta's *History of Indian Philosophy*, vol. 3, p. 131.

49. The text from the *Prapannāmytam* describing the flight of the two Ācāryas is included in S. Krishnaswami Ayyangar's classic *Sources of Vijayanagar History*. (Delhi: Gian Publishing House, 1986 [1919]), pp. 34–40.

50. Hari Rao, *History of Śrīrangam Temple*, pp. 6–7.

51. *Ibid.*, 104.

52. See my later discussion of a Sanskrit commentary and a colophon to a Telugu *kāvya* that historically links Deśika, respectively, to a Telugu king and a brahman general.

53. For a recent example of a complex historical, ideological, and literary reading of a South Indian chronicle of Vijayanagar (by a later Nayaka author from Maturai), see Phillip B. Wagoner, *Tidings of the King: A Translation and Ethnohistorical Analysis of the Rāyavācakamu* (Honolulu: University of Hawaii Press, 1993).

54. This detail of his mother's lineage is as important as his birth in the Viśvāmītra *gotra* of his father. As Hardy notes in "The Philosopher as Poet," p. 280, through his mother Deśika could trace his ancestry back to Rāmānuja's disciple Tirukkukurukai Pīrāṇ Pillāṇ—a major point in Vaṭakalai claims to orthodox succession. As we will see below, Ātreya Rāmānuja, his mother's brother, figures prominently in his initiation into the Śrīvaiṣṇava *sampradāya*.

55. See the Vaṭakalai *Kuruparamparā Pirapāvam* (Tamil spelling) of Śrīmat-truṭiya Brahmatantra Svatantra Svāmi (Madras: Lifco, 1968), p. 141. All references in this chapter to Deśika's Vaṭakalai *vita* are from this edition of the text (with the abbreviation GPPv).

56. His father was also a "descendant of the lion-seat" (*siṃhāsanaṭipāṭiyāyum*). See GPPv, p. 138.

57. *tirumalaiyēra vantāl umakku santānam tirukīṟōm*. See GPPv, p. 140.

58. *atyatputamāyiruppānōru putranait tantōm*. Ibid.

59. See GPPv, p. 140. See also SS 1.14 (quoted in GPPv, p. 143); *Vaibhāvaprakāśikā*, 2, 155, 160; *Saptatiratnamālikā*, Lifco edition, Madras, p. 13.

60. This is Deśika's own interpretation of the passage from SS (see earlier translation).

61. *venkaṭeśāvatāraro'yaṃ tadghaṇṭāṃśo'thavā bhavet / yatīndrāṃśo'thavetyevaṃ vitarkyāstu maṅgalam*. Text cited in V. Varadachari, *Two Great Acharyas*, pp. 2, 33.

62. GPPv, pp. 144–45.

63. See SS 2.50.

64. There are many allusions in the TMK and throughout his work to the scope of Deśika's mastery of other Hindu systems of thought. Singh cites TMK 4.46, 48 and 5.135. Karl Potter, in his *Presuppositions of Indian Philosophies* (New Jersey: Prentice-Hall, 1963), pp. 251–52, has drawn attention to Deśika's discussion of *kaivalyam* ("isolation," "completeness," "liberation while embodied," a Jain term) as a lower form of liberation than *kainkārya* ("service"). Is Deśika familiar with the Jain connotations of the term, and does his critique rest on a nuanced understanding of it? Provisionally, I would answer yes—yet a detailed study of Deśika's citations of the views of others needs to be done, and of course, cannot be tackled in the small scope of this study. I am grateful to John Cort for drawing my attention both to the above passage in Potter and to the general question of Deśika's understanding of Jainism.

65. *saam̐bhugehiṇivilāsavāhittamarhi*. In *Acyutaśatakam*, 2 (Śrī Deśikastotramālā). For full translation, see chap. 7.

66. The student here seems to be ridiculing the tradition, popular among Jain and Buddhist court poets, of mastering and writing works in "six languages" (*sadbhāṣakārins*). The fifteenth-century Siṅhala Buddhist poet Śrī Rāhula is said to have mastered six languages. See also Jain poet Śrīpāla in Gujarat, one of the chief rivals of the great Hemacandra in the courts of Jayasiṃha Siddharāja and Kumārāpāla. As we already know, Deśika himself chose to write in three languages: Sanskrit, Māhārāṣṭrī, and Tamil.

67. This is of course a pun on one of the Prakrits, Piśāci. See SS 2.57: *māhārāṣṭrīm māgadhim sauraseṇīm lāṭīm gauḍimithamanyadṛṣṭīm ca/aṅgikurvantyāgamikṛtya dattām hāṣyām bhāṣām hanta buddhārhatādyaiḥ. ahaṃ tvaśeṣabhāṣāvedī tattadabhyastabhāṣyāpi tārkikānetān pratikṣeṣyāmi. vadanti hi piśācānām piśācabhāṣayavottaraṃ deyamiti*. For a discussion of the different Prakrits and their place in the history of *kāvya*, see A. K. Warder, *Indian Kāvya Literature*, vol. 1, pp. 5–8.

68. The "divine tongue" here, as the commentators gloss, is obviously Sanskrit: *bhadra, yathāruci daivimadaivīm vā bhāṣā puraskuryāḥ. api tu daivyaiva viśvahṛdayaṃgamā*. Ibid.

69. In *Vedānta Deśika*, p. 11.

70. For the first, see SS 1.42; and for the second, see HS 2.20.

71. The Pāñcarātra Āgamas are very important in the history of Śrīvaiṣṇavism. Originally connected to a nonbrahmanical and non-Vedic tantric sect open to members of both sexes and all castes and classes, they were eventually appropriated by Vaiṣṇava brahman Ācāryas such as Nāthamuni and Yāmuna who accommodated their esoteric elements to Vedic orthodoxy. One can trace a development in the texts and their interpretation from the purely esoteric to exoteric ritual practice that culminates in Rāmānuja's establishing the Pāñcarātra rites at Śrīraṅgam. From then on the category 'pāñcarātrin' is subsumed into that of the Śrīvaiṣṇava. Pāñcarātra initiatory rites by Deśika's time (and up to the present) integrated in a dynamic way the esoteric and individualistic features of the earliest strata of the cult with the more public, exoteric, and ritualistic aspects of temple worship prominent in the later Śrīvaiṣṇava synthesis. We will have an opportunity to examine elements of the Pāñcarātra in more detail in later discussions of the symbolism and experience of the temple icon in Deśika's hymns. For general discussions of this tradition, see Sanjukta Gupta, "The Changing Pattern of Pāñcarātra Initiation: A Case Study in the Reinterpretation of Ritual," in *Selected Studies on Ritual in the Indian Religions: Essays to D.J. Hoens* (Leiden: Brill, 1983), pp. 69–91; Walter G. Neevel, Jr., *Yāmuna's Vedānta and Pāñcarātra*:

*Integrating the Classical and the Popular*, Harvard Dissertations in Religion 10 (Missoula: Scholars Press, 1977); and Von Roque Mesquita, “Zur Vedānta- und Pāṇcarātra-Tradition Nathamunis,” in *Wiener Zeitschrift für die Kunde Südasiens und Archiv für indische Philosophie*, band 23 (1979), pp. 163–93.

72. I follow here the traditional Vaṭakalai account of Deśika’s initiations at Tiruvahīndrapuram in GPPv, pp. 140–52.

73. Hayagrīva is a rather obscure form of Viṣṇu, who, according to stories in *Mahābhārata*, the *Viṣṇupurāṇa*, and *Bhagavatapurāṇa*, is said to have rescued the Vedas from the clutches of demons who had stolen them from Brahmā. His cult has long been important to Śrīvaiṣṇavas, but as yet little research has been done on this curious god of learning. His shrine still thrives on Medicine Herb Hill at Tiruvahīndrapuram. His icon has four hands, the two upper holding Vishnu’s conch and discus, and the two lower holding a book (in the left) and a rosary (in the right). His *mūlabera*, or immovable stone image in the sanctum, has Lakṣmī seated on his lap.

74. See GPPv, p. 151. For the *stotra*, see the *Śrī Deśikastotramālā*, pp. 1–28. For an English translation and helpful commentary, see *Sri Hayagrīva Stotram of Vedānta Deśika*, with meaning and English commentary by D. Ramaswamy Iyengar (Madras: Visishtadvaita Pracharini Sabha, 1978).

75. The issue again revolves around the common Śrīvaiṣṇava process of dating events in Deśika’s career based upon a close reading of commentarial colophons and *phalaśruti*s (see discussion earlier). In this case, it is a question of Deśika’s epithet in the *phalaśruti* of the poem. How, asks scholar U. Ve Narasimhacharya of Tiruvahīndrapuram, can this have been the first *stotra* written, given Deśika’s epithet *kavītārkikakesari* in the last verse? For, according to the already established biographical tradition, this epithet was given to him later in his career. According to him the *Devanāyakaapañcāśat* is Deśika’s first work. But there is also the fact that all *phalaśruti*s were most likely later additions and generally reflect later traditions. It is this last argument that is used by the other side. See Ramaswami Iyengar’s discussion in his *Sri Hayagrēva Stotram*, p. 3.

76. See especially śloka 15–17.

77. See the Sanskrit *stotra* *Devanāyakaapañcāśat* and the Prākṛit *Acyutaśatakam* in DSM, pp. 417–74 and 475–582; for the Tamil work, see the *Mummaṇikkōvai* and *Navamaṇimālai* in STP, pp. 389–405 and 405–20. The next four chapters will analyze these poems in detail.

78. See DSM, pp. 933–1011. This hymn is said to be the embodiment of the Garuḍa mantra. It is written in energetic, highly alliterative *śragdharā* meters and is recited during the yearly festival for Devanāyaka (*brahmotsava*) at Tiruvahīndrapuram.

79. See *ibid.*, pp. 584–635, where it is titled *Mahāvīraivaibhavam*. Singh, *Vedānta Deśika* p. 61 speculates that this work was most likely inspired by Rāmānuja’s *Raṅgagadyam*. It, too, as he notes, is recited in Tiruvahīndrapuram during the *brahmotsava*.

80. See *ibid.*, pp. 636–57. Some of its stanzas are incorporated into Deśika’s later *mahākāvya* *Yādavābhyaḍayam*. See GPPv, pp. 154–55, and Singh, p. 55.

81. See *ibid.*, pp. 658–88.

82. True to Singh’s claims in the fifties (pp. 14–15), one can visit the village today and be shown the well—suitably inscribed—that Deśika is said to have built just behind the current *kalyāṇa maṇḍapam* (which sits on the ancient site of the Ācārya’s house). The Vaṭakalai families also claim that the exquisite bronze festival image in the temple’s Deśika *sannidhi* (replete with the Vaṭakalai *nāma*—see chap. 1) was designed and cast by Deśika himself.

83. See GPPv, p. 153, and reference to this event in my introduction. See also chap. 4, below, for a detailed account of Deśika’s Tamil poetry and the significance of these “lost” poems in an assessment of his work and image as a Tamil writer.

84. See D. Ramaswamy Ayyangar’s English translation and commentary, *Devanāyaka Panchasat of Vedānta Deśika* (Madras: A.T.M. Press, 1978), p. 17. This festival is but one example of the living presence of Deśika to the Vaṭakalai community in Tamil Nadu. Another



obvious example is the fact that virtually every important Sanskrit verse dedicated to a particular deity in a particular place that will be the focus of this study is still recited by temple priests during the yearly *brahmotsava* celebrations.

85. See DSM, pp. 237–93.

86. See *ibid.*, pp. 373–82 and 383–93.

87. Such as the *Nyāsadaśakam*, *Arthapañcakam*, *Śrīvaiṣṇavatīnācārya*, and the *Saraṇāgati* (on ritual surrender (*saraṇāgati* or *prapatti*)). See GPPv, pp. 154–55, for a list of works.

88. See STP, pp. 244–53; 270–85; and 205–44.

89. See chaps. 3 and 6 for a detailed discussion of the Kāñcī myths and its icons.

90. For the story, see Singh, *Vedānta Deśika*, p. 17, 62. For the text, see DSM, pp. 923–32.

91. GPPv, 162, and *Vaibhāvaprakāśikā*, 115. See also Singh, *Vedānta Deśika*, p. 18.

92. See GPPv, pp. 156–62.

93. For pertinent passages in the play, see *Samkalpasuryodaya* 5.13–14; 21–27; 6.26, 30, 37. Cf. Deśika's *sandeśakāvya*, the *Haṃsasandeśa*, where southern sacred geography is also privileged. It is also interesting to note that Deśika's description of Govardhana in *Sarga* 6 of his *mahākāvya* on the life of Krishna, the *Yādavābhyaṇḍaya*, is a transparent description not of the northern site but of Tirupati—the Tirumāla shrine and its chain of hills (a savage literary irony here!). There are *sandeśakāvyas* in virtually every South Asian language, from Sanskrit and Tamil, to Sinhala and various Prākṛits, and in every religious tradition: Hindu, Buddhist, Jain, and Christian. In *sandeśa* or *dūta-kāvyas* a message is sent by an exiled lover (human or divine) to a distant beloved by a messenger—a starling, a goose, a bee, a cuckoo, a language (Tamil), or in the case of Kālidāsa's seminal *Meghadūta*, a cloud. The first part of the *sandeśakāvya* is a detailed description of the landscape over which the messenger will pass on its way to the absent beloved; the second contains the message itself. Such descriptions show the individual poet's chosen sacred or politically/ideologically important landscape, making these texts compelling sources not only for literary historians or scholars of religion but for those interested in premodern social and political formations. They carve distinctive maps of the subcontinent that have political and social implications. Such *sandeśakāvyas*, for instance, are of great political importance in reconstructing the premodern histories of Sri Lanka (see Gananath Obeyesekere's use of messenger poems in *The Cult of the Goddess Pattini* (Chicago: University of Chicago Press, 1984), pp. 289–93). For a study of the ideological and political importance of Tamil messenger poems (and Tamil as messenger—*Tamiḷtūtu*), see Sumati Ramaswamy, "Language of the People in the World of Gods: Ideologies of Tamil Before the Nation" in the *Journal of Asian Studies* 57, 1 (February 1998): 66–92. See also, for a brief overview of the genre and translation of a Kerala *sandeśakāvya*, Dr. C. M. Neelakandhan, *The Śārikāsandeśa of Rāmapaṇivāda* (Delhi: Nag Publishers, 1987). The literature on particular *sandeśakāvyas* is voluminous, though there is need for a good comparative study of the genre as a whole. I am currently working on a study of Deśika's *sandeśakāvya* provisionally titled "Lovers, Messengers, and Beloved Landscapes: *Sandeśakāvya* in Comparative Perspective."

94. Deśika's condemnation of Banaras (Kāśī), where he denies the dogma of the city granting liberation to anyone who dies there, appears in SS 6.37–39. Singh has detailed the individual references on pp. 18–21. Deśika the pilgrim's itinerary in the GPPv includes Vaṭamaturai (Mathurā), Vṛndāvana, Kāśī (Vārāṇasī) on the Gaṅgā, Tirumalai, and (anachronistically) Ahobila Maṭh in Kārṇāṭaka, Triplicane in Madras, and Śrī Perumbudur, the shrine of Rāmaṇuja's birthplace.

95. See DSM, pp. 95–234. This is a monumental work, with many commentaries, worthy of an independent study. See citing in general bibliography.

96. *prapadye taṃ giriṃ prāyaḥ śrīnivāsānukampayā/ikṣusārasravantyeva yaṃmūrtya śaṅkarāyātam.*

97. The accounts are confused, and the dates specified jumbled. As Singh, p. 19, notes, in some accounts it is Vidyāraṇya who cures the girl. GPPv, 161.

98. For an account of this, as well as other important fresco paintings in the *maṇḍapa* at Virūpākṣa temple, see R. N. Saletore, *Vijayanagar Art* (Delhi: Sundeep Prakashan, 1982), here pp. 224–25 (and Plate 5). One inscription of 1376 in honor of “Vidyāūrtha,” whom the Archaeological Album identifies as the subject of this fresco and whom Saletore identifies with the Vijayanagar King Bukka’s *rājaguru* Vidyāraṇya, reads: “He (Bukka) with the assistance of Vidyāūrtha muni, became very great, the earth being as his wife, and the four oceans his treasury” (p. 224).” This tradition of the king and his brahman advisor of course goes back at least to the famous relationship between the Cōla king Rājārāja and his brahman court poet Karuvūrttēvar, whose portraits are painted in an extraordinary eleventh-century fresco in upstairs sanctum rooms of the Bṛhadīśvara temple at Tanjore. For an absorbing treatment of this theme, see David Shulman, *The King and the Clown in South Indian Myth and Poetry* (Princeton: Princeton University Press, 1985), especially pp. 15–20.

99. GPPv, 161–62. The dating of the GPPv here is confused. Deśika’s actual meeting with Vidyāraṇya had to have taken place much later, after the founding of Vijayanagar. They were more likely to have met at the time of Deśika’s supposed invitation to the royal city, when the Ācārya was in exile from Muslim-occupied Śrīraṅgam (see later discussion).

100. See the introductory verse of *Vairāgyaśatakam* in DSM, pp. 295–302.

101. Ibid., verse 2, part 2: *tṛṇamāpi vayoṃ sāyaṃ saṃpullamallimatallikāparimaḷamucā vācā yācāmahe na mahiśvarān*.

102. Ibid., verse 5: *nāsti pitrā’jitaṃ kiṃcit na mayā kiṃcidārjitam/ asti me hastiśailāgre vastu paitāmahaṃ dhanam*.

103. See the story, cited earlier, of Deśika’s prayer to Lakṣmī for aid to the poor student, cited after the *Vairāgyaśatakam* in the GPPv. See also the story cited by Varadachari, p. 15, in which Deśika finds pieces of gold mixed in with the grain he had been gathering, gold planted there by those who wished to test his reputed detachment. To the chagrin of his enemies, he tosses the pieces of gold away, “as if they were small worms.” See GPPv, p. 183, and *Vaibhāvaprakāśikā*, 116.

104. See GPPv, p. 162.

105. These works include the *Śatadūṣaṇī*, the *Tattvamuktākālāpa* and *Tattvaṭīka* (his commentary on the *Śrībhāṣya*), the *Nyāyasiddhāṇana* and the *Paramataṭpaṅkam*.

106. See GPPv, p. 176, for an enumeration of some of these “rahasyas” or esoteric texts.

107. See Hari Rao, *History of Śrīraṅgam Temple*, p. 116. See also Mumme *Śrīvaiṣṇava Theological Dispute*, pp. 11 and 31.

108. See Singh, *Vedānta Deśika*, p. 24.

109. GPPv, 170–71.

110. Ibid.

111. Ibid., 184. See the edition of the *Pādukāsahasraṃ* in the Kashi Sanskrit Series, with the Sanskrit commentary of Śrīnivāsa, Varanasi, 1984 (1911) (full citing in general bibliography). In the Śrīvaiṣṇava tradition Rāma’s sandals become incarnate as the great saint-poet Nammālvār. These sandals are depicted at the top of Vishnu’s ritual crown that is placed on top of the worshiper’s head as a blessing after he or she has made offerings and had *darśana* of the temple image. The crown itself is called a “Catakōpaṇ,” Nammālvār’s given name. Varadacharya, p. 11, cites verse 22 of Deśika’s poem, where it is said that even those who do not have access to the Ālvār’s great poem, the *Tiruvāymoḷi*, have direct access to the Lord’s grace by means of the Ālvār “in the form of the sandals.”

112. See GPPv, p. 185. Also lost is a treatise on sculpture, the *Śilpārthasāra*, and a certain *Steyavirodha* in defense of Tirumaṅkaiālvār’s plunder of a Buddhist vihāra at Nāgaṭṭiṇam. See GPPv p. 210; *Vaibhāvaprakāśikā* 119, 146; Krishnamācārya’s list of works in his Sanskrit introduction to the *Samkalpasūryodaya*, Adyar edition, pp. 36–37; and Varadachari, pp. 30–31.

For the context of Tirumaṅkai's thievery, see Vidya Dehejia, "The Persistence of Buddhism in Tamil Nadu," in *Mārg: A Magazine of the Arts* 34, 4, (1989): 58.

113. Ibid. These works are given detailed treatment in chap. 5.

114. The *Draṁiḍopaniṣad-tātparyā-ratnāvalī* and *Draṁiḍopaniṣad-sāra*. See the general bibliography for details.

115. More on this issue in chap. 4.

116. Singh, *Vedānta Deśika*, pp. 24–25. Singh cites the *Journal of the Royal Society of Bombay*, vol. 24, p. 300, for mention of this prince. See also Hari Rao, *History of Śrīraṅgam Temple*, pp. 120–21 and A. S. Ramanatha Ayyar, "Conjeeveram Inscription of Brahma-Tantra-Svatantra-Jiyar: Śāka 1282," in *Epigraphia Indica* 25, pt. 6 (July 1940), 323–24.

117. These are the *Rahasyasaṁdeśa*, the *Rashasyasaṁdeśavivaraṇam*, and the *Tattvasaṁdeśa*. See GPPv, pp. 185–86.

118. See Singh, *Vedānta Deśika*, pp. 24–25, who quotes the *Epigraphia Indica*, vol. 13, p. 222, for this material on Siṅgappa. Pierre-Sylvain Filliozat, in his edition of the *Varadarājapañcāśat*, p. x, tracks very complex textual links between the fourteenth-century prince/king and Deśika. I quote in full: "A tradition recorded by Śrīnivāsaśūri in his *Ratnapaṭikā*, a commentary on *Subhāṣitanivī* says that the king Śiṅga in Rājamahendra (Rajamundry), a distant disciple, by a desire to learn the tenants of Śrīvaiṣṇava, sent śrīvaiṣṇava brahmins to Vedānta Deśika in Śrīraṅgam, who received them and wrote for their king *Rahasyasaṁdeśa*, *Tattvasaṁdeśa* and one verse. This king can be identified with Siṅgaya Nāyaka who belonged to a royal family ruling at Kōṟukuṇḍa (Rajamundry taluk) in the 14th century. The connection of this family with śrīvaiṣṇava teachers is also known by other inscriptional sources. Siṅgaya Nāyaka appears in an inscription in 1368."

119. See Appadurai's *Worship and Conflict Under Colonial Rule*, pp. 82–83.

120. GPPv, 186–93.

121. Hari Rao, *History of Śrīraṅgam Temple*, 88–101

122. From the *Tarikh-i-Alai* of Amir Khusrū, quoted in *ibid.*, pp. 88–89. Richard Davis in *Lives of Indian Images*, pp. 113–42, rehearses the complex itineraries of these texts in his account of Vishnu's wandering icons in time of war.

123. There exists a long ornate inscription at Śrīraṅgam, written in vigorous and imaginative verse, describing the gifts to the temple of a certain Sundara Pāṇṭiyar, which included covering the inner walls of the shrine with gold and casting an image of Viṣṇu that was gold "to the tips of its nails." He named the image Hēmācādana Rāja Hari, after himself, and tried unsuccessfully to set up an image of himself in the shrine. See V. N. Hari Rao, *History of Śrīraṅgam Temple*, p. 77.

124. Ibid., pp. 92–93. The *vibhāva* form of Vishnu is that of his mythical *avatāras*, such as Rāma or Krishna. See also the discussion of a variation on this story of the Lord's captive icon body in chap. 5.

125. I have greatly simplified the account here, which in the original telling goes into some detail of how the original image was hidden in the Veṅkaṭam hills from the Sultani's army, and only much later reinstalled at Śrīraṅgam. See *ibid.*, pp. 96–97. See Davis, *Lives*, for a detailed account of two versions of the Sultani's story, pp. 132–35.

126. Hari Rao, *History of Śrīraṅgam Temple*, p. 96.

127. *pañnirāyiramumuṭi-tiruttina-kalābham*. See *ibid.*, p. 103.

128. There are two stone images (*mūla beras*) in the Nācciyār shrine—evidence, some say, of Deśika's having walled up the original (see *ibid.*, p. 103). There exists a complex melange of stories dealing with the fate, during what seems like two separate raids, of various original icons and their substitutes. There is also a duplicate bronze of Vishnu in the sanctum (*ibid.*, p. 106). See Davis in *Lives*, p. 127, who notes, quoting from a Vaikhāṇasa priestly handbook, that defensive burial was a common practice.

129. Another tradition has it that Deśika escaped the massacre by hiding beneath a pile of dead bodies. See Hari Rao, *History of Śrīrangam Temple*, p. 104.

130. The dates in this story of Deśika and Lōkācārya are rather confused. Lōkācārya, as we have already noted, was supposed to have died in 1310, even before the “first” raid on Śrīrangam. The purpose of the narrative, however, is to place the two Ācāryas, who represent by the time of the narrative two different traditions within the Śrīvaiṣṇava community, in the same drama together.

131. The above is a condensed account of several texts. I follow mostly the *Prappannāmṛtam*, as printed in the *Sources of Vijayanagar History*, selected and edited by S. Krishnaswami Ayyangar, pp. 34–40. See also Hari Rao, *History of Śrīrangam Temple*, pp. 102–5, which summarizes the *Kōil Oḷuku* passages.

132. As Singh notes, this Cōla king’s inscription is found on the Caṇḍamaulīśvara temple at Kāñcī in Śaka 1207. See *Epigraphia Indica*, vol. 13, p. 195, and Singh, *Vedānta Deśika*, p. 3.

133. For the distinction between the “court” and “temple” poets in the Telugu literature of the Vijayanagar period, see the afterword of *For the Lord of the Animals: Poems from the Telugu: The Kālahastāśvara Śatakamu of Dhūrjati*, trans., with an introduction and notes, by Hank Heifetz and Velcheru Narayana Rao (Berkeley: University of California Press, 1987), pp. 131–66.

134. GPPv, pp. 194–96. See chap. 5 for yet another story on the fate of a sacked image—this time from Melkote (note the variation on the Muslim princess motif).

135. *Ibid.*, 198.

136. DSM, 64–95, esp. verses 20–23.

137. See Rāmāṭēcīkācāriar’s introduction to the poem in DSM, p. 64.

138. See D. Ramaswami Ayyangar’s edition of the *Abhūtistavam*, *Abheeti-Stavam by Sri Vedanta Deśika*, with meaning and commentary in English (Madras: Visishtadvaita Pracharini Shabha, 1987), pp. xi–xii. There are two plates of the Satyamaṅgalaṃ image in Thathachariar’s edition of the *Yādavābhyaḍaya*, one as frontispiece and the other preceding the preface.

139. She details Kapaṇa’s victories not only over *turukṣas* (Muslim kings) but also over various Hindu kings of Kaṇṇāṭaka, the Tamil king Camparāya of Toṇṭai country, and tribal warriors in the hills. For a selection of the text, see *Sources of Vijayanagar History*, pp. 23–28. See also Davis, *Lives*, pp. 115–22, for an account of Gaṅgādevī’s *Madhurāvijaya* or “Conquest of Madurai,” also starring her husband, Prince Kapaṇa.

140. *adyāpi raṅgaprakāre sa ślokaḥ paridīṣyate*. See *Prappannāmṛtam*, *Sources of Vijayanagar History*, p. 40. See also GPPv, pp. 189–201. There are actually two *śloka*s on the wall—see later discussion. The *Kōil Oḷuku* tells the same story, but does not attribute the writing of the inscription to Deśika. See Hari Rao, *History of Śrīrangam Temple*, pp. 124–25.

141. GPPv, p. 202. For a full bibliographical citation of this *manīpravāḷa* text, see general bibliography.

142. See EI, 6.7, (July 1901), pp. 322–30.

143. See Sircar, *Indian Epigraphy*, pp. 3–5. *Praśastis* deal primarily with the *kīrti* or “fame” of their subjects—*yaśaḥ* in the Śrīrangam inscription. For an overview of the genre, see Winternitz, *History of Indian Literature*, vol. 3, pt. 1, pp. 91–92.

144. The literary qualities of both public and private epigraphic *kāvya*s vary in quality, from those which show poor knowledge of the Sanskrit language, containing numerous orthographic and grammatical errors, to those of a high order of polish. See *ibid.*, p. 4.

145. *Svasti Śrīḥ*—a traditional invocation to the goddess whose name also means wealth, luck, good fortune, prosperity.

146. The text of the actual inscription and that in the *Kōil Oḷuku* reads *yaśodarpaṇo* (mirror

of fame), while the GPPv, p. 200, reads *yaśaḥprāpaṇo* (“who has obtained/acquired fame”). For other variations, compare GPPv, *ibid.*, and Hultsch, EI, vol. 6, p. 330.

147. *ānīyānilaśṛṅgadyutiracitajagadrañjanādañjanādreṣceñcyā[mārāddhya kaṃcit samayamatha nihatyoddhanuṣkāṃstuluṣkān/lakṣmikṣmābhyaṃmubhābhyaṃ saha nijanagare sthālpajyan raṅganātham samyakvaryāṃ salpajaryāṃ punarakṛta [y]aśodarppaṇo goppaṇāryyaḥ*. EI, vol. 6, p. 330.

148. *viśveṣaṃ raṃgarājāṃ vṛṣabhagiritatāt go[p]aṇaḥ kṣo[p]ṇi|devo nītvā svām rājadhānīn-nijabalanihatotsiktatauluṣkasainyaḥ kṛtvā/[śrī]raṃga[bhū]miṃ [kṛta]yuga[sahitānta]ntu la[kṣmi]-mahibhyāṃ saṃsthāpyāsyāṃ sarojotbhava iva kurute sādhu ca[r]yāṃ saparyyāṃ*. *Ibid.*

149. The general's name is spelled in various ways in the Sanskrit, Tamil, and *maṇipravāla* sources, including Kōpaṇṇa, Gōpaṇa, Goppaṇārya, etc.

150. See Appadurai, *Worship and Conflict*, p. 83.

151. *Ibid.*

152. *Ibid.*, 84.

153. *Ibid.*

154. See *Sources of Vijayanagar History*, pp. 2–3. See Wagoner's *Tidings of the King*, pp. 35–50, for a discussion of some of the many different texts that describe Vidyāraṇya's role in the founding of Vijayanagar.

155. There are problems with the date of the inscription. It dates the restoration and reconsecration of the Śrīraṅgam temple at 1371, several years after Deśika's traditional death in 1369. As Hari Rao, in *History of Śrīraṅgam Temple* (pp. 124–26) notes, several scholars have questioned the date of the inscription, “which is unusual in character.” Singh, in *Vedānta Deśika* (p. 29), says that the stanzas were mostly likely composed (and the images reinstalled) before 1369, and that they were not inscribed on the wall until 1371. If one takes the date as certain, then one has to change Deśika's traditional dates. Rao speculates that if the Ācārya did indeed compose the verses, he died sometime after 1371, which would possibly move his date of death forward to 1380, and that of his birth to 1280. Of course, nothing is certain here, and more speculation as to dates takes us far beyond the scope of this study. At this point, I am most interested in the Vaṭakalai *self-understanding* of Deśika and his place in the history of Śrīvaiṣṇavism. As for the Vaṭakalai *Guruparamparā*, we cannot assign a date earlier than the fifteenth century.

156. See Filliozat's edition of *Varadarājapañcāśat*, p. x. Again, I quote in full: “There is a relugu [sic] *kāvya* entitled *Sindhumativilāsa*, the colophon of which says that its author, Gopana, of Bharadavājagotra and Āpastambasūtra, son of Narasaṇmātya, received the *śaḍakṣarīmantrārāja* from Vedānta Deśika. It is certainly the same Gopana and this confirms the connection of the Śrīvaiṣṇava teacher with Kampaṇṇa's general. The verse in praise of Gopana, ascribed to Vedānta Deśika, has been engraved in 1371 in the temple at Śrīraṅgam.”

157. For Vijayanagar cosmopolitanism, see Burton Stein, *Peasant State and Society*, pp. 380–381ff.

158. *Ibid.*, 410–15.

159. See Appadurai, *Worship and Conflict*, pp. 90–92.

160. From the *Yatindrapravaṇaprapāvam*, quoted in *ibid.*, p. 92.

161. See Appadurai, quoted in Stein, *Peasant State and Society*, p. 469.

162. Appadurai, *Worship and Conflict*, p. 88.

163. See her important comparative study of the two Ācāryas, *The Śrīvaiṣṇava Theological Dispute*.

164. Appadurai, *Worship and Conflict*, pp. 100–101.

165. See *Epigraphia Indica*, vol. 25, pt. 7 (July 1940), pp. 318–26.

166. Such a claim of a divine mandate (*aruḷappātu* in Tamil) was a convention quite popular in the Tirunelvēli, South Arcot, and Chingleput Districts in the fourteenth and fifteenth

centuries. See *ibid.*, p. 319. Interestingly, the Vāṭakalai *prabhāvam* attributes the naming of this disciple to Deśika. *Ibid.*, p. 323.

167. *Ibid.*, 324–25.

168. *Ibid.*, 322.

169. Appadurai, *Worship and Conflict*, p. 100.

170. In *Lives of Indian Images*, Richard Davis says of this period (commenting on the social, ideological, and religious importance of stories narrating the loss and recovery of icons, many of which I have also referred to in this chapter on Deśika's narrative histories): "During much of the fourteenth century, all of southern India became part of a shifting frontier contested between warrior groups affiliated with Muslim and Hindu ideologies. The literature of recovery, like the dramatic reconsecration of important south Indian holy sites, was primarily the product of this period of crisis and transition" (p. 122). Davis also notes, following the recent work of Philip Wagoner and Cynthia Talbot, that by the end of the fourteenth century, a more stable balance of power was established in the south—a fact also gleaned in the later Śrīvaiṣṇava sources, particularly those describing the adventures of Māmuni.

171. See Singh, *Vedānta Deśika*, p. 38.

172. See Hardy "The Philosopher as Poet," p. 311.

173. *Ibid.*, 316.

### Chapter 3

1. As I noted in the previous chapter, this is how Rāmatēcikācāryar expresses it in his commentary on *Navamaṇimālai*: *ellāp pāṣaikalukkuṁ tāyppāṣaiyāikiya saṁskrutatīl*.

2. I follow A. K. Ramanujan here in extending the use of these categories of classical Tamil poetry to a wider field of discourse. See Ramanujan's essay "Two Realms of Kannada Folklore," in *Another Harmony*, pp. 41–75. On p. 44 he notes that according to Burrow and Emeneau's *Dravidian Etymological Dictionary* the terms *akam* and *puṇam* appear in all the South Dravidian languages, including Tulu and Telugu.

3. See his afterword in *Hymns for the Drowning*, p. 103.

4. See Hardy, *Viraha-Bhakti*, pp. 241–280 and *passim* for an exhaustive literary, stylistic, and structural analysis of the Ālvār corpus of poems, the *Diviyāpirapantam* (Skt: *Divyāprabandham*). The corpus itself, though it contained poems whose dates span the period between the sixth and ninth centuries, was itself compiled by the Ācārya Nāthamuni in the tenth century.

5. "Devotion" in the widest sense of the term, would include Buddhist ritual veneration of images, texts, stūpas, and relics, as well as Jain veneration of texts, Tirthaṅkaras, goddesses (*yakṣiṇīs*), and teachers (*guru vandana*). Ramanujan's treatment of this theme in the above essay is rather monolithic; he tends to define bhakti solely in terms of its Hindu, and more specifically, Tamil forms. While his essay brilliantly depicts the "sensibilities" at work in Vaiṣṇava Ālvār poetry, it hardly gives an adequate account of the many forms of devotional practice and literature of medieval South India.

6. Any dating of the *Gītā* is by necessity only tentative. Van Buitenen dates its composition in circa 200 B.C.E. See *The Bhagavadgītā in the Mahābhārata*, trans. and ed. by J. A. B. van Buitenen (Chicago: University of Chicago Press, 1981), p. 6. For a discussion of the bhakti context of the *Harivaṁśa*, a post-Mahābhārata chronicle about the Vṛṣṇis and *Andhakas* that focuses on the Krishna legend, and early Purāṇas such as the Viṣṇu and Brahma Purāṇas, and Bhāsa's *Bālacarita-nāṭaka*, see Hardy, *Viraha-Bhakti*, pp. 65–104.

7. See Stein, *Peasant State and Society*, p. 78.

8. It is not entirely clear who these nonpeasant adversaries to the peasants of the Cormandel plain actually were. They are variously called by the name *kaḷabhva* (Pali: *kalabha*) or *kaḷavar*. Stein

summarizes: "When, for how long, by whom and which of the Coromandel peasantry were subjugated is not clear. Whether it was a single conquering people from beyond the Tamil plain, as has been suggested, or from within the region, and whether the conquest was that of a single people or many, are queries unanswerable from the extant evidence." *Peasant State and Society*, 76–77.

9. Ibid., 78.

10. Ibid., 78–79. Stein quotes as sources for his remarks on Hsüang-tsang and inscriptional evidence on the ascendancy of "heretical" groups, K. A. Nilakanta Sastri, *The Culture and History of the Tamils* (Calcutta: Firma K. L. Mukhopadhyay, 1965), pp. 113–114, and C. Minakshi, *Administration and Social Life Under the Pallavas* (Madras: University of Madras, 1938), pp. 213–38.

11. Stein, *Peasant State and Society*, 80–81.

12. The Jains, according to the *Periyapurāṇam* account, lost two wagers with Campantar after the child-saint had successfully cured the Paṇṭiyan of his sickness by singing a decad of praises to Śiva. One had to do with a test of fire, and another of water. In the first test, Campantar's verses inscribed on palm leaves survived a fire intact, while the inscribed leaves of the Jains burnt to ashes; in the second test, yet another decad of Campantar's verses successfully drifted upstream against the powerful currents of the Vaikai river, while the Jains's inscribed leaves were hopelessly washed downstream. It is after these two losses that the Jains were impaled. For an English summary of this episode, see *Periya Puranam: A Tamil Classic on the Great Saiva Saints of South India* by Sekkikhaar, condensed English version by G. Vanmikanathan (Madras: Sri Ramakrishna Math, 1985), pp. 245–62. There is also a striking fresco panel (c. sixteenth-century Nayak) depicting the bonfire of the palm leaves, the river, and the impaled Jain monks on the outer walls of the Brhadiśvara temple in Tanjore. Whatever the veracity of this episode (it is Śaiva in origin and does not appear in Jain sources), it is a powerful index of the vehemence of this steady "shift" in power. See A. Chakravarti, *Jaina Literature in Tamil*, with an introduction, footnotes, appendix, and index by K. V. Ramesh (New Delhi: Bhāratiya Jñānapīṭha, 1974), p. 31.

13. See chap. 2, "The Years at Śrīraṅgam." Cf., along with Tirumaṅkai's decads, the poems of Tirumalicaīyālvār (who is said to have been a Jain before his conversion to Vaiṣṇavism) and those of Toṇṭaratiṭṭoṭiālvār for attacks and invectives against the Jains and Buddhists.

14. See Hardy, *Viraha-Bhakti*, p. 242: "About ninety-five temples provide the external structure for this bhakti, and one could in fact define the 'movement' as the totality of Kṛṣṇaite bhakti culture associated with the ninety-five temples, from about the sixth to about the tenth century. . . ." For a discussion of the geography and chronology of the religious environments of the Ālvār corpus, see *ibid.*, pp. 256–70. For an excellent treatment of pilgrimage in the Śaiva tradition and its role in the development of the poetry, see Indira V. Peterson, "Singing of a Place: Pilgrimage as Metaphor and Motif in the Tēvāram Songs of the Tamil Śaivite Saints," *Journal of the American Oriental Society* 102,1 (1982): 69–90. See also François Gros and T. V. Gopal Iyer, *Tēvāram: Hymns Śaivites du pays Tamoul*, pp. lvii–lxi. For a thematic anthology of the Śaiva saint-poets, see Peterson's *Poems to Śiva: The Hymns of the Tamil Saints* (Princeton: Princeton University Press, 1989). For an overview of the Vaiṣṇava Ālvārs and their sacred geography, see Ramanujan's afterword to *Hymns for the Drowning*, and Hardy, *Viraha-Bhakti*, pp. 241–480. See also Norman Cutler's study of both Śaiva and Vaiṣṇava materials in *Songs of Experience*.

15. In the case of the Vaiṣṇava *Dīvyaprabandham*, Hardy (*Viraha-Bhakti*, 270–71) finds three different groups of poems. First is reflective poetry in the *veṇṇā* meter, each stanza being linked to the previous one by *antāti*, i.e., where the last word of each stanza is repeated as the first word in the next, etc. This form has exacting rules of rhyme, assonance, etc. Second is the "emotional song-poem" or *tirumoli*—a "sacred word-of-mouth"—what we might call "hymn." Each *tirumoli* contains nine or ten stanzas and a *phalaśruti* or final verse describing the merit accrued by listening to or reading the song. The third group is "experimental poems" that appropriate the idioms and images of earlier Tamil classical love poetry of the "Caṅkam" period (first to third

centuries C.E.). Most notable is the *Tiruviruttam* of Nammālvār, which, in Hardy's words, "replaces the *venpā* metre by the *viruttam* in the *antāti* structure, while experimenting with *akattinai* themes." *Akattinai* refers to the *akam*-style love poems of classical Tamil, a model for Ālvār religious poetry (see discussion, particularly of Deśika's Tamil *prabandhams* for Devanāyaka, chap. 4, in this volume).

16. See Gros and Iyer, for a discussion of the place of Āgamic ritual and esoterism in the poems of the Nāyanmār. Dennis Hudson has for some years been tracing the Pāñcarātra ritual and esoteric elements in the poetry of the Ālvārs through his study of the eighth-century Vaikuṇṭha Perumāḷ temple in Kāñcī. See *The Body of God: Text, Image, and Liturgy in the Vaikuṇṭha Perumāḷ Temple at Kāñchipuram*. (Oxford University Press, forthcoming).

17. Most of these poems form Hardy's third group of poems in the Ālvār corpus, though these motifs also appear in the *tirumōḷis* as well (see n. 15).

18. See Stein, *Peasant State and Society*, p. 83.

19. For a discussion of the early Ācāryas and their Sanskrit bhakti poetics, see Vasudha Narayanan, *The Way and Goal: Expression of Devotion in the Early Śrīvaiṣṇava Tradition* (Washington, D.C.: Institute for Vaiṣṇava Studies and the Center for the Study of World Religions, Harvard, 1987), and Nancy Ann Nayar, *Poetry as Theology: The Śrīvaiṣṇava Stotra in the Age of Rāmānuja* (Wiesbaden: Otto Harrassowitz, 1992). See also Jan Gonda, *Medieval Religious Literature in Sanskrit* (Wiesbaden: Otto Harrassowitz, 1977), pp. 256–57, for a very short account of the Śrīvaiṣṇava *stotra* tradition with no reference to Tamil models. On p. 241 Gonda does mention, in a general way, possible Ālvār influences on a genre of Sanskrit descriptive poetry.

20. Nayar, *Poetry as Theology*.

21. See Hardy, "The Philosopher as Poet," pp. 278–79.

22. See chap. 1 for a detailed account of the development of this tradition.

23. As I have already argued, this combines the Sanskrit "cosmopolis" with Pollock's theory of the "vernacular millenium."

24. See the introduction to the *Mummaṇikkōvai* in STP, p. 389. The later fifteenth-century Teṅkalai Ācārya Maṇavāḷamāmuni follows Deśika's lead in the composition of original Tamil poems, though Māmuni's output hardly matches that of Deśika in size or quality (he composed only four independent poetic works, three in Tamil and one in Sanskrit. One of the most highly regarded of Māmuni's poems is the *Ārtiprabandham*, a lyric on "suffering" (*ārti*) and world-weariness. Māmuni's poem stylistically resembles Deśika's own *kāvya*-Tamil, though it is far less rich in theological allusion and literary invention. It is dominated by a penitential theology and almost entirely bereft of what might be termed "passionate bhakti," the erotic lover-beloved motifs so prevalent in Deśika and the Ālvārs. Māmuni's emotional world is not expressed through the metaphor of lovers but through the parent-child relationship. For a good English translation of this poem, see Anand Amaladass, *Deliver Me, My Lord: A Translation of Maṇavāḷamāmuni's Ārtiprabandham* (Delhi: Sri Satguru Publications, 1990).

25. See especially his Tamil poems to Devanāyaka at Tiruvahāndrapuram, analyzed in chap. 4.

26. See "India in the Vernacular Millenium," especially pp. 51–52; 56–58.

27. "Icon" here denotes a geometrical resemblance, the reproduction of meter, symbolic motifs, etc. See A. K. Ramanujan's use of C. S. Peirce's categories of icon, index, and symbol to speak about the various modes of "translation" of the *Rāmāyaṇa* within Indian languages in "Three Hundred Rāmāyaṇas," pp. 22–49.

28. See earlier reference to Hardy's list of the three literary styles of the Ālvār corpus.

29. See, for instance, his long Tamil *prabandham* in mixed meters, the *Paramatapaṅkam*, or "Refutation of Rival Views," which is part of a larger *maṇipravāla* text by the same name (STP, pp. 142–206).

30. Again, I am indebted to Ramanujan's discussion of Peirce's sign theory and the translation traditions of the *Rāmāyaṇa* in "Three Hundred Rāmāyaṇas," pp. 44–46.



31. The Ālvār poems also evince a sometimes strict set of literary rules—of rhyme, assonance, and the formal requirements of *antāti*, etc.

32. See Hardy, *Viraha-bhakti*, p. 571. Hardy of course focuses on what he has perceived as Krishna or Māyōṇ mysticism of separation. In Deśika's case we cannot limit ourselves to Krishna as a focus of bhakti, emotional or otherwise.

33. For text, see Rāmatēcikācāryar, ed., *Śrī Tēcikappirapantam* (STP), pp. 206–44.

34. This variegated linguistic texture, a weave of prose *maṇipravāḷa* and verses in “pure” Tamil and Sanskrit composed in various meters, is characteristic of Deśika's longer treatises. See Venkatachari, *Śrīvaiṣṇava Maṇipravāḷa*, p. 145.

35. The classical Sanskrit purāṇas or “ancient stories,” unlike their later medieval models, are composed in a rather uniform, at times mediocre Sanskrit. For an overview, see *Classical Hindu Mythology: A Reader in the Sanskrit Purāṇas*, ed. and trans. Cornelia Dimmitt and J. A. B. van Buitenen (Philadelphia: Temple University Press, 1978), pp. 3–13. For an exhaustive study of the Śaiva purāṇic literature in Tamil, which begins to appear around the twelfth century, see David Dean Shulman, *Tamil Temple Myths: Sacrifice and Divine Marriage in the South Indian Śaiva Tradition* (Princeton: Princeton University Press, 1980), especially pp. 3–39. For a reference to Jain works in this genre, see p. 29. For a survey of Jain Tamil literature, including epic, didactic, purāṇic, and *kāvya* forms, see A. Chakravarti, *Jaina Literature in Tamil*, Jñānapīṭha Mūrtidevī Granthamālā: English Series 3 (Mysore: Bhāratiya Jñānapīṭha, 1974).

36. Many of the *mahāpurāṇas*, including the *Brahmāṇḍa*, were extant as early as the fifth century C.E.. Hardy dates the Kāñcī place-legend—taking Deśika's citation as evidence of its established place in the Sanskrit *purāṇa* by his time—between the eighth and thirteenth centuries. See Friedhelm Hardy, “Information and Transformation—Two Faces of the Purāṇas,” in *Purāṇa Perennis: Reciprocity and Transformation in Hindu and Jain Texts*, ed. Wendy Doniger (Albany: State University of New York Press, 1993), pp. 178–79.

37. Quotations from the *Śrī Attigiri Māhātmyam* (SAM) are taken from the printed text of the *Taṇi Rahasyas* (“Short Esoteric Works”) of Deśika (Madras, 1974). The text in SAM is virtually identical to that of Rāmatēcikācāryar's edition of the collected *prabandhams*.

38. See Vasudha Narayanan, *The Way and the Goal*, p. 7.

39. *vaḷi* [y]aruḷāḷar *vāli* [y]aṇi [y]attikiri. “Praise”; “May He live long”; and “May it prosper” all translate various senses of *vaḷi*.

40. *aṇṇu*.

41. For an English translation and commentary on the *Tirupaḷḷāṇṭu*, see V. K. S. N. Raghavan, *The Tiruppallandu of Sri Perialvar; The Tiruppalliyeluchi of Sri Tondaradippodiyalvar; and the Kanninunsiruttambu of Sri Madhurakaviyalvar* (Mylapore, Madras: Sri Visishtadvaita Pracharini Sabha, 1983).

42. The epithet in Sanskrit, “Hastigiri” (“Elephant Hill”), is actually the Sanskritization of the original Tamil name for the shrine, *Attigiri*, meaning “Atti Wood Hill.” The Sanskrit name came to refer, as early as the eleventh century, to a hillock that was the abode of the divine elephant Gajendra, whom Varada (according to the *sthala-purāṇa*) is said to have rescued from the jaws of a crocodile. In the Ālvār and Ācārya literature this elephant becomes the symbol par excellence of the bhakta, and, particularly, of the *prapaṇṇa* (one who surrenders to the Lord). Another tradition, as I have already noted, has the hill worshiped by the elephants of the four quarters. The original Tamil name of the place and the “hill” is “Attiyūr,” referring not to a divine elephant but to the *atti* tree. As K. V. Raman notes in his study of Varadarāja Perumāl temple, the *atti* or *udumbara* wood is especially sacred to Vaiṣṇavas, as it is viewed in the Tamil and Sanskrit literature as an incarnation of Vishnu. This association of shrines with sacred trees is of course not uncommon in South India, both among Vaiṣṇavas and Śaivas. Just about every temple or even small shrine has its sacred tree (*sthala-vṛkṣa*). The great Śaiva temple of Kāñcī, well known to Deśika, is Ekāmreśvara Koyil, the temple of the “Lord of the Mango,” whose tree

is still today the main attraction of pilgrims. More specifically, it seems, Attigiri here refers to Varada's sanctum image, which is said to have once been made of *atti* wood (a common material for images in the early centuries C.E.). At least one Pāñcarātra text refers to the original *atti* wood image of Varada. According to epigraphical evidence, the wooden image was replaced sometime in the fifteenth century with a stone image. The latest incarnation of the wood image is kept in a *maṇḍapam* in the center of the temple tank and brought out for a special offering every forty years. See K. V. Raman, *Śrī Varadarājaswāmī Temple–Kāñchi*, pp. 5–7. This kind of “Sanskritization” of indigenous Tamil place-names is a common phenomenon in the history of South Indian temples. See Hermann Kulke's study of the transformation of Cidambaram temple from the Tamil “Little Hall” (*Citampalam*) to the Sanskrit “Heavenly Abode of the Spirit” (*Cidambaram*) in *Cidambaramāhātmya. Eine Untersuchung der religionsgeschichtlichen und historischen Hintergründe für die Entstehung der Tradition einer südindischen Templestadt* (Wiesbaden: Otto Harrassowitz, 1970).

43. The words *śaraṇāgati* and *prapatti* were taken from the Pāñcarātra Āgamas and adapted by the early Ācāryas to the devotional needs of the Śrīvaiṣṇava community. For a detailed analysis of the fivefold rite of *prapatti* in the Śrīvaiṣṇava tradition, see H. Daniel Smith, “Prapatti—The Sacrament of Surrender—Its Liturgical Dimensions,” a paper presented at the annual meeting of the American Academy of Religion, Boston, October 23, 1969.

44. The relevant text is Lōkācārya's *Mumukṣuppaṭi* 253. See *The Mumukṣuppaṭi of Piḷḷai Lokācārya with Maṇavāḷamūni's Commentary*, trans. Patricia Y. Mumme (Bombay: Ananthacharya Indological Research Institute, 1987), p. 179. Cf. also Lōkācārya's *Śrīvacanapūṣaṇa* 87–89, in Lester's edition, Madras.

45. For Lōkācārya's use of the images of ornamentation and spiritual “nudity,” see *Śrīvacanapūṣaṇa* 161–68.

46. Hardy, in “The Philosopher as Poet,” p. 322, quotes a relevant text from Deśika's *Rahasyatrayasāra* (RTS): *vaiṣaṃya-naighṛṇyaṅkaḷ ākiṇṇa tōṣaṅkaḷ*.

47. See his RTS, chap. 29, in Vīrārākavācāriyar's edition, vol. 2, p. 1116: *sahaja-kāruṇyam alpavāyattaik koṇṭu ananta-aparādhaṅkaḷai anādarikkumpaṭiṇṇa prasādattai uṇṭākkukiṇṇatu . . .* See also the discussion in Mumme, *The Śrīvaiṣṇava Theological Dispute*, pp. 214–21.

48. See RTS, chap. 9, *Upāyavibhāga* (“Classification of Upāyas”), in Vīrārākavācāriyar, ed. and comm., vol. 1, pp. 313–39, esp. 325ff., for an outline of *bhakti* as a *yoga* vs. *prapatti*.

49. The word continues to have deep personal resonances in contemporary Tamil, as Margaret Trawick has shown in her recent ethnographic study of a Tamil family that is a virtual extended essay on the meaning of *appu*. See her *Notes on Love in a Tamil Family* (Berkeley: University of California Press, 1990), esp. chap. 2, “The Ideology of Love.”

50. The commentator on the *maṇipravāḷa* text glosses *aṇṇu* as *vivāsam*, “trust, confidence, ‘faith.’” See SAM, *Taṇi Rahasya*, p. 6.

51. STP, 244ff.

52. And this voice speaks more in the accent of Lōkācārya and the Teṅkalai tradition. For an interesting analysis of Teṅkalai exegesis of the Rāmāyaṇa story, see Mumme's essay, “Rāmāyaṇa Exegesis in Teṅkalai Śrīvaiṣṇavism,” in Richman, ed., *Many Rāmāyaṇas*, pp. 202–16.

53. I cannot in this study enter in detail into the intricacies of Tamil meter, though the relative length of line and complexity of phrasing and imagery will be reflected, as much as possible, in my translations. Deśika was a master of many difficult meters, both in Sanskrit and Tamil, and enjoyed showing off his talent. For an excellent treatment of Tamil meters, see George Hart, *The Poems of Ancient Tamil: Their Milieu and Their Sanskrit Counterparts* (Berkeley: University of California Press, 1975), chap. 8, and especially Kamil V. Zvelebil, *Classical Tamil Prosody: An Introduction* (Madras: New Era, 1989).

54. *kūr matiṇṇi kūrṇiṇṇa koṇṇiṇṇ nīrē*.

55. *toṇṭai eṇu maṇṭalattin naṭuvil pāril/ tū nilam meyvīratattu tōṇṇi niṇṇa*.

56. *vammiṇ pulavīr*.

57. *karuṇaik kaṭalai*. Here not *aruḷ*, but Sanskrit *karuṇā*.

58. *pēraruḷāḷar*, a common Tamil epithet used for Varadarāja at Kāñcī, and used throughout this *prabandham*.

59. This verse also appears in Deśika's *maṇipravāḷa* text the *Rahasyaratnāvali* (see DP, p. 13.). I might also note that the verse is marked by a skillful use of initial rhyme: *onrē*, "only" [means]; *anrē*, "that day"; *iṇrē*, "this day"; and *naṇrē*, "goodness, excellence, auspiciousness."

60. *muṇ pala kuṟṟattu valviṇai moykka mukiḷ matiyāy*. A rich line: *mukiḷ matiyāy* literally means [one whose] mind had grown dim," but *mukiḷ* can also mean "to close up," to "fade" as a flower. I have translated with both these meanings in mind. See introduction for further comment on this verse.

61. As Paula Richman's recent work has shown, *Piḷḷaitamīl* is a genre that has been put to impressive religious use by poets of Tamil Hindu, Muslim, and Christian communities for some time. See her full-length study, *Extraordinary Child: Piḷḷaitamīl as a Multi-Religious Genre* (Honolulu: University of Hawaii Press, 1997); see also her "Moon Poetry in the Piḷḷaitamīl: Shared Poetic Conventions Among Tamil Religious Communities," in Shulman, ed., *Syllables of Sky*, pp. 183–205; and "Tamil Songs to God as a Child," in Donald Lopez, ed., *Religions of India in Practice*, pp. 209–24.

62. This image is taken from verses 9 and 10 of *Varadarājapañcāśat*, Deśika's Sanskrit hymn to the Lord of Kāñcī, discussed in chap. 6 below. See also, for the notion of the gods' "stations" (including those of Brahmā and Śiva) being impermanent, Deśika's *Aṭaikkalapattu* ("Ten Stanzas on Surrender"), verse 2 (STP, p. 245).

63. from "I will see" to "clouding his vision." Deśika plays on sound and meanings of *Kaṇṇaṇ* (Krishna) and various forms of the verb *kāṇ*, "to see," creating a highly alliterative verse: *kaṇṇaṇai nāḷ karuttu uṟavē kāṇṇa eṇṇa/kāṇāmal vilakkiya taṇ viṇaiyai kāṇā*. Though the words are not etymologically connected, Deśika uses the name *Kaṇṇaṇ* to play on the supplemental meaning of "seeing" or not "seeing" the "one who is [to be] seen." Cf. Nammālvār *Tiruvāymoḷi* 2.2.1: *kaṇṇaṇ kaṇṇ allatu illaiyōr kaṇṇē*: "there are no eyes except *Kaṇṇaṇ*'s eyes."

64. *cattiyaviratam*.

65. Viśvakarman not mentioned by name in the verse, only by the descriptive phrase: *amarar il eṭuppan taṇṇai*, "he who built by himself houses for the gods."

66. The Sanskrit phrase *sākṣātkāra* is sometimes glossed in Tamil by the Śrīvaiṣṇava commentators as *kaṇṇārakkāṇa*.

67. This, after he had thought, given the majesty of his seat and his preaching of the four Vedas, that "he would see *Kaṇṇaṇ*, fixed in his mind" (*kaṇṇaṇai nāṇ karuttuṟavē kāṇṇa eṇṇa*). But, seeing nothing (*kāṇāmal*), and perceiving that his own sins hindered him (*vilakkiya taṇ viṇaiyai kāṇā*), he took leave of his heavenly realms and set out for Bharata, determined that all his auspicious vows would bear fruit. The verse itself (7) plays on the sounds and meaning of the verb *kāṇ*—to see, perceive, understand—along with *Kaṇṇaṇ*, taken in a punning way to mean "The One Who Has Eyes (one who sees)," one of the names of Vishnu.

68. Deśika himself tells the story in *maṇipravāḷa* prose in the *Attikiri Māhātmyam*, pp. 12–13, just before verse 8.

69. *attikiri pattarvīṇai tottu aṟa aṟukkum aṇi attikiriṇē*. The verse contains a *śleṣa* or pun/double entendre: *aṇi attikiriṇē*, "the ornament Elephant Hill," can also mean, with a different inflection and word break *aṇi at-tikiriṇē*, "that Discus [is] an ornament." Attikiri is repeated twice in the verse (lit: "Elephant Hill cuts off without remainder the sins of the bhaktas [of?] Elephant Hill), so both meanings are encouraged, i.e., it is Elephant Hill that cuts off the sins, and the Discus is [only] an ornament.

70. This verse is also included in a chap. 19 of Deśika's RTS, dedicated to *sthānaviṣeṣāḥ*, "special places." See *Vīrarākavācāriyar*, vol. 1, pp. 547–60. See also Katharine Young's 1978

dissertation at McGill University, “Beloved Places (*Ukantarūṭṭinilaṅkaḷ*): The Correlation of Topography and Theology in the Śrīvaiṣṇava Tradition of South India.” The Tamil term used in her title is from a *maṇiṭṭravāḷa* text of Deśika.

71. These examples are taken from Indira Peterson, *Poems for Śiva*, p. 146. See also her “Singing of a Place”; David Shulman on Śaiva goddesses and their places, in *Tamil Temple Myths*, p. 139; and Hardy, *Viraha-Bhakti*, pp. 274–75, on such “elaborate pen-pictures” of the sacred place.

72. From *Periyatirumoli* 3.1.9: *kālkoḷ kaṇ koṭik kai eḷuk kamukiḷam pālaikaḷ kamaḷ cāraḷ/cēlkaḷ pāya taru cēḷunati vayalpuku tiruvayintirapuramē*. The original, like many such descriptions, is highly alliterative, even lilted. I have used the text in Vīrārākavācāriyaṇ’s commentary (Madras: Visishtadvaita Pracharini Sabha, 1977–81). For a discussion of Deśika’s own praise-poems of Tiruvahindrapuram, see later discussion. This kind of “word-picture” is relatively elaborate in the earliest poems of the Ālvār corpus, the *antātis*, particularly those in praise of the most important of the early shrines in the northern Tamil land, Veṅkaṭam (Tirupati, now in Andhra Pradesh). Such praises of place in Tamil literature may have been influenced by the bard’s praises of the king’s country in old Tamil poetry. See Hardy, *Viraha-Bhakti*, p. 275: “The particular significance of such descriptions can be gathered from the fact that already in the *Early Antātis* the terse and concise style changes to an elaborate pen-picture, when the temple on Veṅkaṭam is referred to; e.g.: ‘Veṅkaṭam with the noisy and glittering water of the full waterfalls, that reaches up to the moon.’ It seems that the poets saw in the natural beauty of the temple and its surroundings a source of poetic inspiration with which they could ‘flatter’ the god, just as in old *caṅkam* poetry *āṇṭuppaṭai* poems flatter the patron by describing his country.”

73. This pattern is also present in northern forms of bhakti literature. See, for instance, Kenneth Bryant’s *Poems to the Child-God*, p. 75, for a discussion of this coinherence of mythic, commonplace, and iconic presence of in the poetry of Sūrdās.

74. Deśika’s prose works are more cautious in regard to this kind of theological “reversal.” Deśika himself, in another verse that heads off chap. 19 of the RTS (cited earlier) describes sacred places as “almost heaven” (*vaikuṇṭhakaḷpam*). This kind of ambiguity (and theological balance) is reminiscent of Rāmānuja’s notion of *vibhūti*, a term that means both heavenly realm and a divinely transformed realm of finite beings (as John B. Carman has noted, this is analogous to “creation” in the Christian sense). See Carman, *The Theology of Rāmānuja*, pp. 144–46, and my discussion of these issues in chap. 6, sec. 2, “Beauty Untouched by Thought.”

75. See Shulman, *Tamil Temple Myths*, p. 21.

76. See RTS, chap. 19, verses 1–5, vol. 1, pp. 555–60. Again, we have an ideologically charged picture of northern and southern sacred geographies. See my chap. 2 for discussion of Deśika’s southern sacred geography.

77. See Friedhelm Hardy, “Information and Transformation,” in Doniger, ed., *Purāṇa Perennis*, especially pp. 178–79.

78. Cf., for instance, among Hindu examples, the Telugu praises of Śiva at Kāḷahasti in Andhra by sixteenth-century poet Dhūrjati, translated by Hank Heifetz and Velcheru Narayana Rao in *For the Lord of Animals: Poems from the Telugu. The Kāḷahastīśvara Śatakamu of Dhūrjati* (Berkeley: University of California Press, 1987). Cf. also, as a pan-regional genre, the *sandēśa* or “messenger poems” in Siṅhala, *maṇiṭṭravāḷa*, and Sanskrit, and late Siṅhala Buddhist texts such as the *Purāṇa Himagata Vurṇanāva* and the *Tun Saranaya*, which praise the Buddha identified with the pilgrimage place of Śrī Pāda. One can see this kind of loving attention to place in many genres of Siṅhala literature, including commentaries contemporary with Deśika, where writers compose elaborate “digressions” when speaking of “my” Buddha that read like bhakti poems. See also the extensive Buddhist chronicle literature of Śrī Lāṅkā and Southeast Asia, which describes the Buddha as a consecrator of the land and founder, in his many pilgrimages, of

innumerable “sacred places.” Such a pan-regional and pan-linguistic study of sacred place (and devotion in general) in South India and Śrī Laṅkā is a needed but as yet untouched area of South Asian religious studies.

79. SAM, *Taṇi Rahasyam*, 15.

80. Shulman (*Tamil Temple Myths*, p. 33) describes the contents of the Tamil Śaiva *purāṇa* as including invocations of deities, saints, teachers (*guruṣamparā*), the beauties of the shrine town (*tirunagaraccarukkam*), its river or temple tank (*tīrttaviceṭam*), the region as a whole (*tirunāṭṭuccarukkam*), and the temple icon (*mūrttiviceṭam*). Deśika’s shrine poems in Tamil and Sanskrit incorporate, in one way or another, most of these elements.

81. *maṇmagalārkkku alaṅkāram eṇṇa*.

82. *vaṇmai*: “beauty, truth, fruitfulness, liberality.”

83. *oṇmaiṣṭai vāci vīḷi ōcāiyālum*: “with sounds of neighing horses possessing splendor/goodness/opulence.” The *Taṇi Rahasyam* text reads *uṇmai*, “wealth.”

84. See Stein, *Peasant State and Society*, pp. 400–402.

85. *Ibid.*, 392, n. 68.

86. For a detailed description of Sarasvatī from a variety of mythological sources, see David Kinsley, *Hindu Goddesses: Visions of the Divine Feminine in the Hindu Religious Tradition* (California: University of California Press, 1988), pp. 55–64. For a summary of the story, see Rāmācēkīkāriyar’s introduction to the STP, pp. 206–7, and Deśika’s concise summary in his own commentary on the verse in SAM, *Taṇi Rahasyam*, pp. 16–17.

87. *nā maṅkai*.

88. *pūmaṅkai kēḷvaṇai*.

89. *kaitavamē ceyvārkkku*.

90. Brahmā has three wives, Sarasvatī, Sāvitrī, and Gayatrī.

91. The meter is a very complex *viruttam*, *paṭiṇmūṇṇācīrācīriyaccanta viruttam*.

92. *aṇṇaṭaiṭaḷ acaiyum aṇṇaṇaṭaiṭaḷ uyarum aṇṇa aracu ēṇi varuvāḷ*. Like each verse in this rich, often syntactically ambiguous, stanza, Deśika plays with alliteration, initial and internal rhyme, and the repetition of words: here *aṇṇa*, “swan,” “goose.”

93. *naḷ naṭai viṭā*: “without forsaking good conduct [of a wife]”; also, a double meaning, conforming to the fluid syntactical and semantic textures of the stanza that matches the fluid velocities of the goddess/river that it describes: *naḷ naṭai* can also mean “at a good clip.” I translate both senses. See later discussion.

94. “as if she were dancing” and “what an actor, what a play” both translate the same ambiguous phrase *naṭam itu eṇṇa*: thinking “this is a play,” or possibly “as if this were a dance.” Another example of the fluid, manifold textures of this “river dance.” See glosses by commentator in SAM, *Taṇi Rahasyam*, p. 17.

95. *aruku uṭa*: temporal infinitive, coming as a release of tension after a series of gerundives and feminine case endings modifying the goddess/river Sarasvatī.

96. The word “dam” (*aṇai*), both here and in the following verses, plays on many secondary meanings that also apply to the Lord: it can also mean “support,” “protection,” “pillow,” and “bed.”

97. See translation from *Kampar Iyarriya Irāmāyaṇam*, vol 1, 1.1 in A. K. Ramanujan, “Three Hundred Rāmāyaṇas,” pp. 41–43. A good example of the effect of the original Tamil on an English reader might be a page from Joyce, particularly from his wonderful alliterative and onomatopoeic descriptions of Anna Livia Plurabelle in *Finnegans Wake*, particularly in the last two pages, beginning with “My great blue bedroom . . .” See James Joyce, *Finnegans Wake* (New York: Viking, 1971), pp. 627–28.

98. *tātai aravu aṇaiyapaṇ tāṇ*.

99. *aruḷ ceytu*.

100. *tiraḷ naraku eṇṇiya cittirakuttaṇ terittu vaiṭṭa/curuṇaiyil ēṇiya kūḷ vinai muṇṇum tuṇṭaṇamē.*

101. This simultaneous vision also conforms to the architectural and esoteric texts that equate parts of the *vimāna*, from the top to the bottom, to parts of the deity's body. See V. Ganapathi Sthapati, "Symbolism of *Vimāna* and *Gopura*," in *Śiva Temple and Temple Rituals* (*Civālayaṇkaḷ Ālayak Kariyaikalum*) (Madras: Kuppuswami Sastri Research Institute, 1988), pp. 112–21.

102. STP, 223. Deśika has also written an entire separate poem for Lord Varadarāja, using the same hymnic style, called *Tiruccinṇamālai*, *ibid.*, pp. 270–85, which includes these two verses.

103. This polarity implies, of course, the intradivine polarity set out in the theology of Rāmānuja and systematized by the later Śrīvaiṣṇava commentators as divine supremacy (*paratva*) and accessibility (*saṁlābhyā*). For an analysis of these two poles around which the Lord's auspicious qualities (*kalyāṇaguṇas*) are arranged, see John B. Carman, *The Theology of Rāmānuja*, pp. 77–79. Mumme, in *Śrīvaiṣṇava Theological Dispute*, p. 188, rightly notes that by the time of Deśika it became a question of divine autonomy (*svātantrya*) and mercy/compassion (*kṛpā/kāruṇya*). See also the above discussion of "pretext" (*vyāja*) and compassion in Deśika's notion of surrender (*saraṇāgati/prapatti*) and salvation.

104. In Pāñcarātra tāntric terms, this is not the *para* or Vāsudeva form of Vishnu (the transcendental heavenly forms), but the *arcāvatāra* or icon form of Vishnu along with the sanctum tower itself (seen as metonymic with the temple icon). As we will see, following the Ālvārs, Deśika sees all five Pāñcarātrīc forms of Vishnu as present in the temple icon. We will return many times throughout this study to this important element of Ālvār, and, later, Śrīvaiṣṇava, piety.

105. *pakalōṇ pakal viḷakkākap paraṇcuṭar tōṇṇiyatu . . .*

106. *cukalēcam eṇṇiya* (compared to the vision he received).

107. *pōrāta aruḷ pōḷiyum perumāl vantār.*

108. *tiru uraiyāy tām poruḷāy nīrpār vantār.* See also Kālidāsa's analogous image of Śiva and Pārvatī joined like a word to its meaning (*vāgarthāviva*) in the first invocatory verse of the *Raghuvamśa*.

109. *tiru aruḷāl ceḷum kalaikaṇ tantār vantār.*

110. "Dark Trickster" here is *Māyōṇ*, the "dark One" (the Lord of the Jasmine Landscape), an ancient Tamil name for Krishna. *Māyōṇ* is also associated in the literature with *Māyaṇ*, *Māyavaṇ*, and *Māl*, which have a spectrum of meanings, from "one who infatuates the mind" and the "great, exalted, transcending being," to "the mysterious, inscrutable one" (from the Sanskrit word "*māyā*"). (See Hardy, *Viraha-Bhakti*, pp. 217–21) Deśika's *Māyōṇ* here speaks *mayakkam* ("confusion, bewilderment") to his enemies (*maruvalarkku*). Rāmātēcīkācāryar glosses this phrase as "The Crafty One" (*vaṇṇakar*) who "exposes false scriptures to his enemies, the *nāstikas*, or 'no-sayers'" (*nāstikarukku mōhācāstraṇkaḷai vēḷiyiṭukinṇa*). All of it—the good, the bad, and the ugly—has its origins in the Lord! The image is of an alluring yet mysterious, tricky God who deceives his enemies with illusory doctrines.

111. *maruvalarkku mayakku uraikku māyōṇ vantār.* "Crazy illusions": *mayakku uraikku*, "words of delusion/confusion."

112. *attikiri aruḷāla perumāl vantār.*

113. *kaccitaṇḷ kaṇ koṭukkum perumāl vantār.* This is exactly the kind of direct vision that Brahṁā longs for and cannot get in the heavenly realms. According to the commentator, this also can mean "who gives knowledge" in *Kāñcī*.

114. This is a reference to the purāṇic elephant-king Gajendra, who was attacked by a vicious crocodile while plucking lotuses in a pond for the worship of Vishnu. Gajendra sought refuge in Vishnu and was saved by him. The elephant-king is a common trope in the Ālvār and Śrīvaiṣṇava literature for the devotee in dire trouble from sins who surrenders to the Lord. We have already seen how this reference is one of the background references of the name "Elephant Hill."

115. This is a phrase used in the epigram of the Tamil commentator: *anaivarum pēranūlālan vaṭiṭṭalakai varuṇittal* (“describing in full the beauty of the body of the merciful Lord”). STP, 225.

116. This phrase is taken from the first verse of Deśika’s Sanskrit *stotra* to Varadarāja. See chap. 6.

117. See Dennis Hudson, “Vāsudeva Kṛṣṇa in Theology and Architecture: A Background to Śrīvaiṣṇavism,” *Journal of Vaiṣṇava Studies* 2, 1 (winter 1993): 139–70. For a description of these subtle forms of Vishnu seen in meditation, see the *Sātvata Saṃhitā* 5.9–21, translated in Schrader, pp. 173–75. First, there is four-armed Vāsudeva, with its garment of yellow silk, and its bright complexion like “snow, jasmine, and the moon” combined; second, there is red *Samkarṣaṇa*, with his ploughshare, pestle, and blue garment; third, *Pradyumna*, “of the splendor of a multitude of fire-flies assembled in a night of the rainy season, one-faced and four-armed, wearing a garment of red silk, adorned with his ensign (banner) showing the Makara (sea-animal)” —i.e., the very image of the Love God, Kāmadeva; and fourth, *Aniruddha*, the deep blue-black of *añjana* (collyrium), wearing a white garment. All the *vyūhas* are visualized as adorned with the chest-mole Śrīvatsa, the jewel Kaustubhā, as well as various diadems, crowns, necklaces, garlands, earrings, marks of sandalpaste, etc., as are temple icons. These are rich images that permeate Deśika’s poetry. In the *anubhavas* or limb-by-limb “enjoyments” of the body of God, such iconographic tantric images are highly eroticized to conform to the emotional contexts of bhakti (see chap. 5).

118. For a summary of the five forms, see RTS, chap. 5, vol. 1, pp. 201–7.

119. See *ibid.*, p. 204: *ippaṭi avatarikkīra rūpaṅkaḷil vakaikaḷ ellām śuddhasattvadṛavya-mayaṅkaḷay karmatatphalaṅkaḷōṭu tuvaṅkaṇa varukaiyālē śuddhasṛṣṭiyēṇṇa pēr peṭṭiruk-kum*. (“All these forms of incarnation are therefore called ‘pure creation’ because, being fashioned from a substance called ‘śuddha sattva,’ they have no connection with karma and its fruits.”)

120. In Vasudha Narayanan, “Arcāvatāra: On Earth as He Is in Heaven,” in *Gods of Flesh, Gods of Stone: The Embodiment of Divinity in India*, ed. Joanne Punzo Waghorne and Norman Cutler, in association with Vasudha Narayanan (Chambersburg, Penn.: Anima Publications, 1985), pp. 53–66; here p. 62.

121. See Gérard Colas, “Le dévot, le prêtre et l’image vishnouite en Inde méridionale,” in *L’Image divine: Culte et méditation dans l’hindouisme* (Paris: CNRS, 1990), pp. 99–114. See also a detailed discussion of this article and issues of the icon as a “body” of God in chap. 5, “The Icon, the Poem, and Its Body Language.”

122. See RTS, chap. 5, vol. 1, p. 202: *āciritarkkāka avarkaḷ apēkṣittapaṭitilē “bimbakṛtyātmanā bimbe samāgatyaṇvatiṣṭhate” enkiṇṇapaṭiye niṅkiṇṇa nilai arcāvātārām*. The Pāñcarātra text that Deśika cites is the *Sātvatasamhitā* 6.22a. For the edited Sanskrit text, see *Sātvata-Saṃhitā*, with the commentary by Alāśiṅga Bhaṭṭa, ed. Vraja Vallabha Dwivedi, with a foreword by Gaurinath Sastri (Varanasi: Sampurnanand Sanskrit University, 1982), p. 67. Cf. also 2. 69b–70a in the same text, where Vishnu’s form is said to be “quiet knowledge”; though He is “formless (*amūrto*), yet He takes a form (*mūrtatām gataḥ*) with a body (*vapuṣā*) of incomparable nature, out of a desire to do favor (*anugraha*) to his devotees.” *Ibid.*, 28. I am grateful to Dr. V. Varadachari of the French Institute, Pondichéry, for drawing to my attention the above text in his generous correspondence with me on the subject of icons in the Pāñcarātra Āgamas.

123. See RTS, chap. 5, vol. 1, p. 206: *surūpām pratimām viṣṇoḥ prasanna-vadanekṣaṇām/ kṛtvā” tmanah pritikarim suvarṇarajatādibhiḥ/ tāmārcayet tām praṇamet tām yajet vicintayet/ viṣṭayapāstadoṣastu tāmeva brahmarūpiṇim*. Translation is from M. R. Rajagopala Ayyangar’s English edition of the *Rahasyatrayasāra* (Kumbakonam: Agnihothram Ramanuja Thathachariyar, 1956), p. 67.

124. See chap. 5 for a detailed treatment of erotic *anubhava* in Deśika and Tiruppāñālār, and chap. 6 for an analysis of Deśika’s Sanskrit *stotra* to Varadarāja, which contains elements of the erotic, though not as intense as that reserved for Vishnu as Devanāyaka.

125. I am indebted to my pandit Dr. R. N. Sampath for this insight. There is no agreement on the logic of direction in these devotional texts, though I believe the spirit of Sampath's remark on the loving beholding of God runs through everything Deśika wrote (this also holds for the Ālvārs and other Ācārya-poets, such as Kūreśa and Parāśara Bhāṭṭar). For a thorough discussion of the Sanskrit-based stepwise descriptions, see chap. 5.

126. See Ramanujan's analysis of a poem of Nammālvār's that plays on this double meaning of *niṉṉa*: "standing") in his afterword to *Hymns for the Drowning*, pp. 122–26.

127. *niṉṉa*: "stands" (as the temple icon); "abides, dwells." This verbal form comes at the very end of the stanza qualifying a string of descriptive phrases, some governed by nominative forms, others linked with the indeclinable *eṇṇa*, "as." My translation weaves the verb throughout for clarity.

128. *iruṇṇariti*: "two suns"; "stationary (brighter) sun"; "innumerable suns."

129. *uyir*: "life"; "life-breath."

130. I use Richard Davis's simple but vivid phrase to describe such visual connecting with icons. See *Lives of Indian Images*, p. 37. See also my discussion in chap. 5.

131. See the detailed commentary in *Śrī Tēcikapirapantam*, pp. 227–32.

132. . . . *caraṇam aṇuka viṭal/ ariya [v]aruḷ varadar aṭiyamē*. See STP, p. 228.

133. *uṇarvinār*. Commentator glosses *saṅkalpa*. One of several times the commentator needs to gloss a rather unfamiliar Tamil term by a familiar Sanskrit one.

134. *niṭai*.

135. *uru muṇṇaikaḷ*.

136. *citaivu il maṇai neṇṇiḷ eṇi*. Commentator glosses Tamil *neṇṇi* with *mārga*, Skt "path"; "way."

137. *maṇaiyinar*: also "keeper of the Veda." The SAM *Taṇi Rahasya* text has *māyaṇār*, glossed by the commentator as *vicitira caktiyuṭaiyavār*: "keeper of manifold powers [Māyā]."

138. *kapilar kaṇacaraṇar cukatar camaṇar arar vaḷikaḷ aḷiyum moliyinar*. *Arar* here are the Śaiva Pāsupatas; *cukatar* are Buddhists; *camaṇar* (Skt: *Śramaṇas*) are the Jains.

139. *oru mutalvaṇār*.

140. *iruṇṇār*: Tamilization of Skt *Ṛṣi*.

141. *karaṇam iṭu kaṭiya patiṇoru iruṇṇi kamum*.

142. *ip pavattu icaiyum icaivinar*. *Pavattu*, Skt *bhavam*, "being, becoming."

143. *ōttu aṇaittu ulakam ōṇṇi ōṇṇi varum*.

144. *uvamai ilatu ilaku talaivaṇār*. *Uvamai*, Skt *upamā*.

145. *uttam paṭi vakutta vittaikaḷil uttarikka uṇarkuṇavaṇār*. A mingling of Tamil and Sanskrit vocabulary here. *uttam paṭi*: "Highest way/goal"; "vittaikaḷ", Skt *vidyās*: Sciences of devotion."

146. *teriya viraiyumavar parivinar*. *viraiyum*: "to propagate, disseminate, to hasten." *parivinar*, *parivu*: love, soft heart.

147. *oru varaku. varaku*, "way/means." Tamil term glossed by commentator by Skt *upāya*.

148. *uriya kiricaikaḷ*.

149. *cattu acattu eṇum*. Skt: *śudha/aśuddha*. Commentator glosses with Skt *puṇya/pāpam*.

150. *tamaṇi neṇṇi*: the "Brahmā nāṭi," the Brahmā vein at the top of the skull. See chaps. 20–21 of the *Rahasyatrayasāram* for detailed prose and vivid Tamil and Sanskrit verses on the departure of the self after death.

151. *tattuvai tiraḷ*. Skt: *tattvas*, "reals," constituents of reality; in Śrīvaiṣṇava writings on Pāñcarātra theology, constituents of doctrine.

152. *aruḷ varada*.

153. *tarukai uṇarumavar*. "Who recognize, consider, experience, know, his giving."

154. This is also the tone of the earliest devotional hymns in Tamil to "Tirumāl" (Vishnu/Krishna) in the sixth-century anthology *Paripāṭal*. See Ramanujan, *Hymns*, p. 110.

155. This is a common composite icon of the Lord in Vaiṣṇava.



156. *upamānāpāsāṅkaḷai vēṭika* in Deśika's *maṇipravāḷa* in the Attikiri Māhātmyam, SAM, *Taṇi Rahasyam*, p. 33.

157. In SAM, Deśika quotes verses from the *Brahmāṇḍa Purāṇa* on Brahmā's *pradakṣiṇā* and *apradakṣiṇā* circumambulation of the icons. The verses of the *Purāṇa*, as well as his own Tamil verses, express Brahmā's emotions upon touching the icon bodies of Viṣṇu and his *śaktis*.

158. I use here this important Western literary concept recently used by Vijay Mishra to speak of a poetics that crosses Indian devotional and philosophical traditions. See *Devotional Poetics and the Indian Sublime* (Albany: State University of New York Press, 1998).

159. I take this phrase "the misery of terms" (*inopia vocabulorum*) from St. Thomas Aquinas (*Summa Theologiae* 1.37.1) as cited by Raimundo Panikkar in *The Trinity and the Religious Experience of Man: Icon–Person–Mystery* (New York: Orbis Books, 1973), p. viii.

160. *pēr alaku ōtalām*.

161. *pirivu il ōḷiyoṭu niḷalum aruku uṟum iravi ilakutal paravalām*.

162. *taruma aru nilai*: "pith," "essence," "core" of dharma.

163. *kuṟaivu il curuṭiyum niṇaivum*. Again two females (*Śruti* and *Smṛti* are feminine gender) and one male (Dharma is masculine).

164. *kār oppār karuṇai maḷai poḷiyu nīrāl*.

165. *kaṭal oppār kaṇṭṭiṇum kāṇā kūttāl*. "Like an ocean, that even though we see it, we do not, with wonder, see it at all."

166. *ivar kuṇaṅkaḷ*. Skt: *guṇas*.

167. *aruḷāḷar tām eṇṇum tamakku ovvārē*.

168. Deśika's concise summary of the event in verse 23: . . . *vēḷvi cey vēṭiyiṇ mēl/ muṇṇi-laiyākiya mūrttiyaṇ* . . .

169. See the passage in his *Śrī Bhāṣya* I.1.1. where Rāmānuja defines *bhakti* as "steady calling-to-mind" (*dhrūvanusmṛti*) that is "tantamount to seeing" (*darśanasamānākārā*) because of "the predominance of imaging" (*bhāvanā*) in it. For the Sanskrit text with the *Śrūtaprakāśikā* commentary, see the Visishtadvaita Pracharini Sabha edition (Madras, 1989), pp. 56–58.

170. This is quite a conventional wish in the *sthalapurāṇas*, whose very purpose is to tell the story of how God came to "live" at the shrine. All this is narrated by Deśika in his *maṇipravāḷa* prose commentary, with extensive quotations from the Sanskrit root-text, the *Brahmāṇḍa Purāṇa*. See SAM, *Taṇi Rahasya*, pp. 30–37.

171. The *pāñcakāla prakriyā* includes *abhigamana* ("approaching and praising"); *upadāna* ("acquisition"); *ijya* (*pūjā*: "ritual worship"); *svādhyāya* ("recitation of mantras"); and *yoga* ("meditation").

172. *ūḷaliyelām aḷiyāta uyōkam*.

173. This is a conventional image of the "myrobalan fruit" in Sanskrit *stotra* literature (both Hindu and Buddhist) for the obvious and right at hand (see Gonda, *Medieval Religious Literature*, pp. 253–54). Again, this describes well the vivid, presentational ("real") presence of Viṣṇu that Brahmā prays for and cannot summon on his own.

174. *paṭintayāṇ*: "I who alight (like a bird); settle on top of a branch." Image of the poet as a bird.

175. *meyvirata kavi*. Commentator glosses *kavi* with *pācuraṅkaḷ*, "verses"; hymns."

176. *ōr uyar kūr mati aṇṇiṇāl*.

177. *tonṭai maṇṭala vēṭiyar vālavē/ tūya teṇ maṇai vallavar vālavē*.

178. *pukal ituvē puṇṇiṇiyattuku eṇṇu cērnta*.

179. *ticiṇi pataitta ticiṇmukan tāṇ*.

180. *vētāntavācīriyaṇ viḷaṅkiṇāṇē*.

181. *kayil kaṇipōla kaṇṇu*.

182. See Ramanujan, *Poems of Love and War*, p. 235ff.

183. The Tamil word for temple, *kōyil*, means palace and originally referred to the “king’s house.” As George Hart has noted, there has been a similar switchover for the epithet *ṭraiivan* (“he who is highest”), which used to mean “king” but now (and in the bhakti poetry of the Nāyaṇmār and Ālvārs) is used to describe God. See Hart, *The Poems of Ancient Tamil*, p. 13.

184. See Cutler, *Songs of Experience*, p. 69ff.

185. Ibid.

186. The *Aṭaikkalappattu*, or “Ten Stanzas on Surrender” (STP, pp. 244–53), is primarily concerned with putting the doctrine of *prapatti* into verse, though it certainly contains memorable imagery and a certain lyric energy; the *Tiruccinṇamālai* (already cited) is by its very nature public: like the *tiruccinṇam* itself, the eleven stanzas herald a festival procession, the tour of God around his city that mirrors the royal tours of ancient Tamil kings.

#### Chapter 4

1. For complete translations of Deśika’s poems in Tamil, Sanskrit, and Prākṛit to Devanāyaka at Tiruvahīndrapuram, with detailed notes on vocabulary and translation, see my forthcoming volume, *An Ornament for Jewels: Poems for the Lord of Gods by Vedāntadeśika* (Oxford University Press).

2. Norman Cutler, *Songs of Experience*, pp. 82–83.

3. For reference to the *prabandham* genres, see Zvelebil, *Classical Tamil Prosody*, p. 44 and p. 91ff. See also Cutler on the *kōvai* and its bhakti uses, *Songs of Experience*, pp. 82–83ff.

4. See Shulman, *Tamil Temple Myths*, p. 12. He mentions in his note on p. 356 a Śaiva “*mummaṇikkōvai*,” the *Tiruvīṭaimarutūr Mummaṇikkōvai* of Paṭṭiṇattuppiḷḷaiyār.

5. Often, as we shall see, the commentator (here Rāmātēcīkācāryar) provides the *akam* structure of “voices” (girlfriend, foster mother, heroine, hero, etc.) implied in the verses by way of his epigrams (this is also true in the classical Tamil anthologies).

6. See the *Tiruviruttam* of Nammālvār, and Māṇikkavācakar’s *Tirukkōvaiyār*. The *Tiruviruttam* was translated in full by J. S. M. Hooper in the 1920s, and awaits a good contemporary translation and study (Ramanujan includes some fine stanzas in *Hymns for the Drowning*, pp. 61–66). For Māṇikkavācakar, see the fine selections in Cutler’s *Songs of Experience*, pp. 148–60.

7. Some of the best known of these devotional “game songs” were composed by Māṇikkavācakar. For a recent short study and translation of Māṇikkavācakar’s Tamil game songs, see Norman Cutler, “Tamil Game Songs to Śiva,” in Donald S. Lopez, ed., *The Religions of India in Practice* (Princeton: Princeton University Press, 1995), pp. 145–58, and *Songs of Experience*. See also the general study by Glenn E. Yocum, *Hymns to the Dancing Śiva* (Columbia, Mo.: South Asia Books, 1982).

8. One of the most well-known examples of the devotional adaptation of the *ammāṇai* genre appears, again, in the work of Śaiva saint-poet Māṇikkavācakar. See decade 8 of the *Tiruvācakam*.

9. See the voluminous references to Ālvār Tamil verses in the *Rahasyatrayasāraṁ*.

10. I will refer to this poem from now on in the text simply by *kōvai*. After quotations of stanzas, I will refer to it as MMK. The text is in STP, p. 389ff. For full translation of the poem, see *An Ornament for Jewels* (Oxford University Press, forthcoming).

11. The theology of Vishnu and his mercy summarized here is explored in great detail in the Sanskrit *stotra* *Dayāśatakam*.

12. Poykaiyālvār’s famous verse comes from the first *Tiruvantāti* of the *Divyaprabandham*. See Cutler, *Songs of Experience*, p. 123.

13. It is Hardy’s thesis that in Nammālvār the girl motif, an adaptation of classical Tamil *akam* poetics, expresses its own coherent symbolic-literary world and does not necessarily refer to the allegory girl=devotee. According to him, this equation is a later cultic development. By the time of Deśika, this is of course no longer an issue: the two symbolic worlds are unequivocally fused.

14. *tōliyiṅ vāyāl pēci anupavittal* (STP, p. 392).

15. *itu tamīlarkaḷiṅ akaporuḷṭuṭṭaiyil tōlikūrril ‘iraṅkal’ eṇṇum tuṭṭaiyām. atāvatu talaiviṅṇil nilaimai kaṇṭu tōli iraṅkkikūṟṭal eṇpatām* (STP, p. 392).

16. See my reading of this verse in “Singing in Tongues,” pp. 68–69, where I downplay its “Tamilness.” My sense of the semantic textures of this verse has changed after several more years of close reading. I have modified my earlier thesis on the mutual influences and “internal polyphony” of Deśika’s Tamil and Sanskrit poetry. I now see Deśika as seeing each language as separate and distinct, each with its own integrity and inner genius, and not as interpenetrating. He does not seem to want to mix and mingle them in any self-conscious or ideologically significant way, though undoubtedly his Sanskrit *stotras*, as Hardy has rightly claimed, are permeated with “southern” motifs born of Ālvār Tamil. See Part III of this study.

17. Throughout this discussion I am of course referring to Hardy’s definition of *viraha-bhakti* as the powerful experience of God’s “absent presence” that finds its apotheosis in Nammālvār. As we will see, Deśika’s *prabandhams* are characterized by their mixture of “intellectual/theological” elements with the “emotionalism” of *viraha*.

18. *maṭaiyil eḷunta mokkuḷpōl vayam / aḷiya oṇṇu aḷiyā aṭiyavar meyya . . .* (MMK, 4; STP, p. 393).

19. *niṅ tirut taṇakku nī tiru vāki*: literally, becoming the *tiru* (Śrī—meaning both goddess and ornament) for his own *tiru*. This notion of the God’s body as an ornament for its own ornaments is a common trope in Deśika’s *prabandhams* and *stotras*. See chap. 5, “A Jeweled Belt in Ecstasy,” and chap. 7, “The Body as Ornament for the Jewels.”

20. This is good Ṭaṅkalai theology, emphasizing God’s conscious ignoring of faults (*pīḷaikaḷ niṅ karutū aṭaiyātu*), and not, as the Ṭeṅkalais claim, the “loving” or “enjoying” the faults of his devotees. In other places in his poetry, particularly in matters of grace and self-effort, Deśika moves closer to the Ṭeṅkalai position. See discussion in chap. 3, and chap. 6, “The Lord’s Tender Mercy.”

21. The verbal noun *kalantaṇai*, he who “mingles,” has sexual connotations in Tamil that both Deśika and the Ālvārs exploit in their religious poems.

22. The “twelve names” here are the *āḍidevatās* associated with each of the four *vyūhas* of Pāñcarātra esoterism: 1) Para Vāsudeva, with Keśava, Nārāyaṇa and Mādhava; 2) Saṃkarṣaṇa with Govinda, Vishnu, Mādhvasudhana; 3) Pradyumna with Trivikrama, Vāmana, and Śrīdhara; and 4) Aniruddha with Ṛṣikeśa, Padmanābha, and Damodhara.

23. . . . *nāl aṭiyōṛ / vāṇār iṇṇam iṅkuṟa varuti* (STP, p. 394).

24. . . . *ōṛ uyir ulakukku . . .* (STP, p. 394).

25. See Hardy, *Viraha-Bhakti*, p. 471.

26. *Ibid.*, 16; 36–40.

27. See Cutler’s remarks about his translations of Māṇikkavācakar’s *Tirukkōvaiyār* in *Songs of Experience*, p. 181.

28. See, for text and commentary, STP, pp. 399–401.

29. For an interesting discussion of *mayakkam* as the “confusing passion of union,” see David Shulman, *The King and the Clown*, p. 284.

30. See the discussion of the five landscapes of traditional Tamil love poetry in A. K. Ramanujan, *Poems of Love and War*, pp. 236–43. The female Ālvār Āṇṭāl also uses this image of the *puṇamayil* in her *Tirupāvai*, verse 11. For a translation, see Vidya Dehejia, *Āṇṭāl and Her Path of Love: Poems of a Woman Saint from South India* (Albany: State University of New York Press, 1990), p. 49.

31. For the narrative accounts of Āṇṭāl’s life, see Dennis Hudson, “Āṇṭāl Ālvār: A Developing Hagiography,” *Journal of Vaiṣṇava Studies* 1, 2 (winter 1993): 27–61; for passage alluded to here, see p. 53: “Āṇṭāl listened and when she heard the beauty of Śrī Raṅga’s hair and mouth and eyes, she was seized by intense love.”

32. See Hardy, *Viraha-Bhakti*, pp. 557–58, and chap. 1, “Of Poets and Ācāryas,” in this volume.

33. The metaphorical juxtaposition of images, landscapes, or characters without a connecting “like” is called *uḷḷuṟai uvamam* in classical Tamil poetics and is a common poetic strategy. See Ramanujan, *Poems of Love and War*, pp. 244–48.

34. See again, for comparison, the poetry of Sūrdās in Bryant, *Poems to the Child-God*, p. 75.

35. See Ramanujan, *Hymns for the Drowning*, pp. 117–26.

36. See *ibid.*, 154–55.

37. In *ibid.*, p. 75. The speaker of the poem is the mother (*tāy*). For the original, see *Tiruvāymōḷi* 5.6.7.

39. Here I disagree with Hardy, who sees Nammālvār’s girl poems in the *akam* style as purely literary and symbolic, having nothing to do with the “secondary structures” of devotees and temple *pājā*. Ultimately, like Deśika’s *prabandhams*, I believe they contain both—though of course this is not the proper space to defend such a statement.

40. Ramanujan, *Hymns for the Drowning*, 157–61.

41. *nin uru niṇṇum miṇ uru tōṇṇum* (MMK, 10). A remarkably concise and alliterative verse that literally means “lightning forms appear in your standing form (temple icon).” The girls here are related to “those fortunate ones” (*dhanyāḥ*) who go into ecstasies before icons of Varadarāja. See discussion in concluding remarks of chap. 6.

42. See *Tiruvāymōḷi* 2.2.4.

43. The story of Gajendra’s rescue from the jaws of the crocodile (*gajendra-mokṣa*) has a long history in South Indian bhakti, from the *Bhāgavata Purāṇa* onward to the many vernacular literatures of devotion. See David Shulman’s chapter on the Gajendra story in Potana’s Telugu *Bhāgavatam*, “Remaking a Purāṇa: The Rescue of Gajendra in Potana’s Telugu *Mahābhāgavatamu*,” in Wendy Doniger, ed., *Purāṇa Perennis: Reciprocity and Transformation in Hindu and Jaina Texts* (Albany: State University of New York Press, 1993), pp. 212–73.

44. Again, for a full English translation of this poem, see *An Ornament for Jewels* (Oxford, forthcoming).

45. See *Navamaṇimālai*, verse 8: *mañcūlāvu cōlai cūḷayintai maṇṇum maṇṇu cīr*. The lilting quality of the verse, its use of alliteration and internal rhyme, matches the style of many epithets connected with the description of place. See the section “The Beloved Place” in chap. 3.

46. I have already called attention to this passage in Hardy, *Viraha-Bhakti*, p. 275, in the context of the “Splendor.”

47. For a discussion of this pattern, see *ibid.*, pp. 330–31.

48. The original Tamil plays with the similar sounds of words that mean very different things, i.e., *nalium/ nalum*: “distress, affliction/ goodness,” and *viṇai/ vēṇṇai*: “karmas/ he who is a bill.”

49. See the section “Hayagrīva on the Tongue” in the biographical account in chap. 2.

50. This is rather doubtful, given the icon’s obvious *Vaṭakalai nāma* or forehead mark. The fact that Deśika has his own royal flagstaff is an index of his great veneration at this shrine. Generally South Indian temples, both Śaiva and Vaiṣṇava, have only one, and that is reserved for the main deity of the shrine.

51. We have already noted that his epithet can also mean “He who has [taken on] a body for [the sake of] his servants.” See Tirumaṅkaiyālvār’s *Periyatirumōḷi* 3.1–10, a decade of stanzas in praise of Tiruvahīndrapuram, translated in full in *An Ornament for Jewels* (Oxford, forthcoming).

52. See n. 42.

53. See David Freedberg, *The Power of Images: Studies in the History and Theory of Response* (Chicago: University of Chicago Press, 1989), pp. 283–316.

54. This last phrase, in the left-branching syntax of Tamil poetry, is the first one to meet the reader's eye: *orumati anṇar uḷam karvantaṇa*. See *Navamaṇimālai* (NMM), verse 1 in STP, p. 406. Cf. Deśika's description of the feet of Rāṅganātha at Śrīraṅgam in a Tamil verse at the very end of the *Rahasyatrayasāraṃ*, chap. 32. This verse uses some of the same mythic images, though it is far less intimate in tone.

55. See Ramanujan, "Three Hundred Rāmāyaṇas," in Richman, ed., *Many Rāmāyaṇas*, pp. 24–32.

56. See Hardy, *Viraha-Bhakti*, pp. 417–18. For Āṇṭāl's poems, see Dehejia, *Āṇṭāl*, especially the cycle *Nācciyār Tirumoḷi*, p. 75ff.

57. See, in this context, Dennis Hudson, "Bathing in Krishna: A Study in Vaishnava Hindu Theology," *Harvard Theological Review* 73, 3–4 (July–October 1980): 539–66. Vasudha Narayanan, in *The Way and the Goal*, refers on pp. 144 and 222 to the sexual overtones of bathing in early Tamil literature and in the Ācāryas. See also my discussion of this theme in Deśika's Sanskrit *stotra* to Devanāyaka in chap. 7, "Bathing in God."

58. See Freedberg, *The Power of Images*, p. 308.

59. See the many examples in Freedberg, "Live Images," in *ibid.*, especially pp. 301–12 for the experiences of Caesarius and Saint Bernard of Clairvaux. Freedberg recounts one old tale: "A monk was especially devoted to an image of the Virgin, before which he was accustomed to say his prayers. One day he fell ill and developed a terrible growth on his throat. He could not talk; he was pallid and dolorous. At the height of his pain he had a vision in which the Virgin appeared especially beautiful; and then, having wiped his wounds with a cloth, she withdrew her breast from her bosom and placed it within his mouth, 'et puis en arousa toutes ses playes.'" (p. 312).

60. This seems to imply that *mokṣa*, liberation, is granted to those who merely "see" and "remember" the *arcāvātāra* of Vishnu—a radical theology implied by Deśika's poetry, but tempered by his prose. For a detailed discussion of Deśika the philosopher and poet, see conclusion.

61. I have already noted, the reference to Gajendra in the last extant verse of the *kōvai*.

62. *aṇṇaṇam kāyāvum aṇaiya mēṇi*. *Aṇṇaṇa* is kohl or collyrium, a deep blue-black cosmetic used as makeup for the eyes. Its rich dark color is often used as a comparison for the dark color of Vishnu/Krishna's body. See Āṇṭāl's *Nācciyār Tirumoḷi* 1. 6: *karuvuṇaimukil vaṇṇaṇ kāyavaṇṇaṇ karuviḷaiṇōl vaṇṇaṇ*. . . ("[My Lord] dark as the rain clouds, the purple *kāyā* blossom, the shining *karuviḷai*"). Tamil text in Śrī Kāñcī Prativāti Bhayaṇkaram Aṇṇaṇkarācāriyar's edition, with the *Tivyārtatipikai* (Kāñcī: Krantamālā Āpīs, 1956), p. 11. See Dehejia, p. 77.

63. This verse plays on the two meanings of the word *mey*: truth and body. Devanāyaka, as we already have seen, is the "Lord of Truth for his servants" (*aṭiyavarkku meyyanē*). The epithet can also mean "He who takes on [a] body for [the sake of] his servants." The same word is used for "body" in the first phrase, and for the subject "Lord of Truth" in the epithet.

64. STP, p. 415. See also Deśika's allusion to the crow in the *Āṭaikkalapattu*, quoted in chap. 3.

65. See Hardy, *Viraha-Bhakti*, p. 442ff.

66. As I have already noted in chap. 1, Hardy himself says as much in *Viraha-Bhakti*, p. 480, n. 216.

67. The six languages he is supposed to have mastered (a task, as I have noted, also popular among Jain intellectuals) are Apabhraṃśa, Māhārāṣṭri, Śauraseṇī, Māgadhī, Pāli, and Sanskrit. Deśika, of course, while being analogous to Śrī Rāhula and the Jains in his breadth of learning and expression, was never a *sadbhāṣī*—for Deśika, the major fields of literary activity remained Sanskrit and Tamil. For Śrī Rāhula as *sadbhāṣa-parameśvara*, see N. de S. Wijesekera's introduction to his translation of the *Sāḷalīhiṇi Sandēśaya* ("The Message of the Mynah-Bird"), one of

Śrī Rāhula's *sandēśa* ("messenger") poems, *The Selalihini Sandēśaya of Totagamuwē Sri Rāhula* (Colombo: M. D. Gunasena, 1934), p. vi.

68. This is John Holt's claim for the Śrī Laṅkā master. See his *Buddha in the Crown: Avalokiteśvara in the Buddhist Traditions of Sri Lanka* (New York: Oxford University Press, 1991), pp. 113–15.

69. See chap. 2, especially sec. 5, "The Writing on the Wall." Śrī Rāhula's literary work and political alliances in the Kotte era of king Parākramabāhu VI of course reflect a cultural context very different from fifteenth-century Tamil Nadu, but in both eras and in both regions religious leaders had a crucial role to play in shaping the political order. In Śrī Laṅkā and in South India, from ancient times, religion and polity have never been separate arenas of action and ideology.

## Chapter 5

1. For a discussion of Mātṛceta's stotras, see Warder's *Indian Kāvya Literature*, vol. 2, *Origins and Formation of the Classical Kāvya* (Delhi: Motilal Banarsidass, 1974), pp. 228–30. Quotation on p. 230. And this Buddhist notion of the "great man" (*mahāpuruṣa*) obviously has its roots both in the royal notion of the *cakravartin* and in the ancient Vedic tradition of the "cosmic person" from whose sacrificed body the cosmos and the social order were created. See Ṛg Veda 10.90 (esp. verses 12–14) for a sequential description of the *mahāpuruṣa*. For further discussion of the Vedic hymn and its relationship to Vishnu's temple icon-bodies, see chap. 7.

2. This reference is taken from Nancy Nayar's study of the poetry of the early Ācāryas, *Poetry as Theology*, p. 39.

3. For Ambapālī's verses see *Therīgāthā* 252–270 (in Oldenberg and Pischel's Pali Text Society edition [London, 1883], pp. 147–50). For an English translation, see Rhys Davids, *Psalm of the Early Buddhists*, vol. 1, *Psalm of the Sisters* (London: Pali Text Society, 1909), pp. 120–25. Cf. also K. R. Norman, trans. *The Elder's Verses*, vol. 2, *Therīgāthā* (London: Pali Text Society, 1966). For a contemporary translation and running commentary, see Susan Murcott, *The First Buddhist Women: Translations and Commentary on the Therīgāthā* (Berkeley: Parallax Press, 1991), pp. 129–34.

4. *Therīgāthā* 366–99 (Oldenberg and Pischel, 158–52).

5. *Ibid.*, no. 396. For an English translation and discussion, see Murcott, *The First Buddhist Women*, pp. 177–83. See also Kevin Trainor, "In the Eye of the Beholder: Non-Attachment and the Body in Subhā's Verse (*Therīgāthā* 71)," *Journal of the American Academy of Religion* 59, 1 (spring 1993): 57–79.

6. I am indebted to Nancy Nayar for these references. See *Poetry as Theology*, pp. 20 and 38. See also Winternitz, *A History of Indian Literature*, vol. 2, p. 377. Other important poems include Harṣa Vardhana's *suprabhāta stotra*, a "wake-up" poem for the Buddha (in the style of shrine poems for the deity), and Jain poet Mānataṅga's *Bhaktāmara Stotra* and eulogy for the Jina Rṣabha (Winternitz vol. 2, p. 548; Nayar, *Poetry as Theology*, p. 38).

7. The *mahākāvya* is based on a Jātaka tale (no. 531), as its original title of *Kusadāvata* indicates. See Canto 5: 224–44 in McAlpine and Ariyapala's translation. For one of the few discussions in English of the *Kavṣiḷumīṇa*, see C. E. Godakumbura's seminal study *Sinhalese Literature*, pp. 148–52.

8. See excerpts from Mayūrapada Buddhapatra's *Pūjāvaliya* in *An Anthology of Sinhalese Literature Up to 1815*, ed. introd. C. H. B. Reynolds (London: George Allen and Unwin, 1970), pp. 168–91 (esp. pp. 182–83, for a translation of passages describing Yaśodharā's ecstatic vision of the Buddha as the hairs on "every part of her body" stiffened with joy).

9. From Gustav Roth, "Notes on the *Citrakakṣaṇa* and Other Ancient Indian Works on Iconometry," in *South Asian Archaeology 1987: Proceedings of the Ninth International Conference*

of the Association of South Asian Archaeologists in Western Europe, Held in the Fondazione Giorgio Cini, Island of San Giorgio Maggiore, Venice, ed. Maurizio Taddei, with the assistance of Pierfrancesco Callieri, pt. 2 (Rome: Istituto Italiano Per Il Medio Ed Estremo Oriente, 1990), p. 1026 [48]. I am grateful to Heino Kottkamp for drawing my attention to Roth's work on Indian art and iconography, when we were colleagues at the Center for the Study of World Religions, Harvard University.

10. See Richard Soulen, "The *Waṣfs* of the Song of Songs and Hermeneutic," *Journal of Biblical Literature* 86, 2 (June 1967): 183–90. The purpose of the *waṣf* (plural *awṣāf*), Soulen suggests, is "presentational rather than representational." "Its purpose," Soulen observes, "is not to provide a parallel to visual appearance" or "primarily to describe feminine or masculine qualities metaphorically." Rather, the images want to evoke *feeling*; they "seek to create emotion, not critical or dispassionate comprehension; their goal is a total response, not simply a cognitive one." The lovers' metaphorical hyperbole is, in Soulen's words, "the language of joy" that seeks to "overwhelm and delight the hearer." We are invited, even gently coerced, to share a lover's awe, joy, and erotic delight in the physical beauty of the beloved. The visual exaggerations of the *waṣf* in the Song are related to other rhetorical extravagances of the text, which include tactile images of entering, eating, tasting, and feasting on the beloved, and the olfactory eroticism of flowers, fruits, spices, perfumes, and the many aromas of the Lebanon mountains (pp. 187–90).

11. Michael A. Sells has studied in some detail "dissembling similes" and "semantic overflow" in the classic pre-Islamic Arabic odes. Such "semantic overflow" is part and parcel of head-to-foot descriptions of the alluring female beloved, the *ghūl*, in this pre-seventh-century literature. See, for a discussion of issues similar to those in this chapter, Sells's essay "Guises of the Ghūl: Dissembling Simile and Semantic Overflow in the Classical Arabic *Nasīb*," in *Reorientations: Arabic and Persian Poetry*, ed. Suzanne Pinckney Stetkevych (Bloomington: Indiana University Press, 1994), pp. 130–64. See also, for translations of such poetry, Michael Sells, *Desert Traces: Six Classic Arabian Odes* by 'Alqama, Shanfara, Labid, 'Antara, Al-A 'sha, and Dhu al-Rūmna (Middletown, Conn.: Wesleyan University Press, 1989), especially the poem "To the Encampments of Māyya," pp. 67–76.

12. For *The Song of Songs*, see Soulen, "Waṣfs of the Song of Songs," p. 188. See also Sells, "The Guises of the Ghūl," for a similar argument about the language of the Arabic odes.

13. See Richard Davis, *Lives of Indian Images*, p. 11.

14. We might also reflect on the importance of the poem and its *maṇipravāla* commentary to the later *Ṣaṅkalai* community, given the fact that it has survived, when most of the commentaries on *Ālvārs* attributed to Deśika have not.

15. This is Friedhelm Hardy's general opinion. See *Viraha-Bhakti*, pp. 243–45; 479–80. John B. Carman, Vasudha Narayanan, and Francis X. Clooney have strenuously argued for continuity. See bibliography for Carman and Narayanan, *The Tamil Veda*, and Clooney's many articles on the subject, as well as citations and discussion in the later section "An Anubhava of the Lord."

16. See Kenneth E. Bryant, *Poems to the Child-God*, especially chap. 3, "The Verbal Icon," and John Stratton Hawley, *Sūr Dās: Poet, Singer, Saint*. See also Hawley, "Sūr Dās, Iconreader/Iconmaker," a paper for the 25th Annual Conference on South Asia, Madison, Wis. 1996.

17. I have already mentioned some pertinent studies. See Hudson, "The Śrīmad Bhāgavata Purāṇa in Stone: The Text as an Eighth-Century Temple and Its Implications," *Journal of Vaiṣṇava Studies* 3, 3 (summer 1995): 137–82, and his paper "The Initiation of the Emperor," presented at the Twenty-fifth Conference on South Asia, Madison, October 20, 1996.

18. See my earlier version of this comparative analysis, which puts more emphasis on the *Song of Songs*, "In Love with the Body of God: Eros and the Praise of Icons in South Indian Devotion," *Journal of Vaiṣṇava Studies*, 2, 1 (winter 1993): 17–54.

19. All quotations from poems of the Tamil saint-poets are taken from the Tamil text, without commentary, of the “Sacred Collect,” the *Nāḷāyira Tivviyappirapantam* (Madras: Tiruvēṅkaṭattāṇ Tirumanṅam, 1987) (NTP). For the *Amalaṇātipiran* of Tiruppāṇālvār I have also consulted a modern Tamil commentary, the *Tivvārta Tīpikai* of Aṇṇaṅkarācāryar (Madras, 1966), as well as the helpful English translations and commentaries of D. Ramaswamy Ayyangar (Madras: Visisthadvaita Pracharini Sabha, 1970), and of V. K. S. N. Raghavan (Mylapore, Madras: Śrī Viśiṣṭadvaita Pracāriṇī Sabhā, 1986), pp. 67–102.

20. For a concise treatment of some of the various versions of the Ālvār’s life and his legacy to the later tradition, see Vasudha Narayanan, “Tiruppan alvar: Life, Lyrics and Legacy,” a paper presented for the panel “Untouchable Saints of Medieval India” at the national meeting of the Association for Asian Studies, Washington, D.C., April 3, 1992, in manuscript (forthcoming in a volume on Untouchable saints, to be edited by Eleanor Zelliot for State University of New York Press). See also Eleanor Zelliot, “Untouchable Saints: An Indian Phenomenon,” MS, 1998 (also for prospective volume), which uses material from my “In Love with the Body of God” for its section on Tiruppāṇ.

21. Though it is found in some manuscripts of the southern (Teṅkalai) tradition, and included in brackets in the printed editions.

22. Narayanan, “Tiruppan alvar,” pp. 6–7 of typescript. I am very grateful to Professor Narayanan for sending me a copy of her essay.

23. The Vaṭakalai version—showing its anxiety over the lowly origins of the saint—emphasizes his miraculous birth “outside of a womb” (*ayōṇijarāṇa*). In the Vaṭakalai *Guruparam-parābrabhāvam* (GPPv), he is found in the middle of a rice field (*vayal*) by a very pious couple who, because of a particular remnant of bad karma from a previous life, had been born in the class of *caṇḍālas*. Because they had no children, they were delighted to have come upon the baby: immediately upon seeing him, they took him up and raised him as their own. For the *maṇipravāla* text, see the GPPv, p. 37: *mahāsukrutikaḷāyum oru prāraptaviśeṣattalē caṇḍālanmikaḷāyumirukkiṟu tampatikaḷ vayal naṭuvē inta śiṣuvaik kaṇṭu anapatyarkaḷākaiyālē makiōntu eṭuttukkoṇṭupōy vaḷarttukkoṇṭirukka . . .*

24. *ālvārum peccut toṭakkamakak kānam paṇṇikkoṇṭu vīṇaiyum kaiyumāy . . .* Ibid., p. 37.

25. In Tamil the town is called Tiruvaraṅkam (or simply “Araṅkam”), which, like the Sanskrit name, means “Holy Stage” (for the Lord’s “play”). See introduction for a note on Sanskrit and Tamil orthography.

26. In earlier versions it is the Lord himself who, delighted with the music of the Pāṇar, appeared to the temple priest in a dream and requested him to bring the bard into the temple sanctum on his shoulders (some accounts contain the added detail of Lakṣmī’s intercession in their sending out for the bard).

27. I do not have to remind the reader here of the many cross-cultural resonances of “bleeding icons.” See Freedberg, “Live Images,” in *The Power of Images*. Narayanan notes the similarity of this stone-throwing motif to an episode in the life of Saṅkarācārya, where the philosopher-saint hurls a stone at an outcaste to get him to move—one, she says of many common motifs in the story literature of the Advaitins and the Śrīvaiṣṇavas. “Tiruppan alvar,” p. 8, and 34, n. 8.

28. *stanantayaprajai mulai tēṭi vāy vaikkumāpōlē . . .* GPPv, p. 38.

29. See Deśika’s *maṇipravāla* commentary on this poem, *Muṇivāhanapōkam* (MVP), in a privately printed text, with Tamil commentaries and notes, of the *Taṇi rahasyaṅkaḷ* (the “Independent Esoteric Treatises”) (Madras 1974): . . . *santōṣa yuktārāṇa tiruppāṇālvār, piṇṇu parama patattilē peṇṇu peṇṇai inṅē periyā perumāl tiruvaṭikaḷilē (ruḷālē) peṇṇu, iṇṇēṇṇai aṭitoṭaṅki, ‘Amalaṇ Aṭi Pirāṇ’ mutalāṇa pattu paṭṭālē anupava parivāhamāka aruḷiceykirār, “. . . Tiruppāṇālvār, filled with happiness, obtaining here, at the holy feet of the great Perumāl the same bliss he will obtain after death in highest heaven, composed, in an outpouring of ecstatic enjoyment [anupava*



*parivāhamāka*], in ten verses, beginning with the words ‘O pure primordial Lord,’ a poem on that bliss starting with the feet,” p. 115.

30. For another detailed account of the legends associated with Tiruppāñālvār—including a close analysis of the many differences in each major version of the story—and the importance of his poem in the subsequent Śrīvaiṣṇava tradition, see Friedhelm Hardy’s essay “TirupPāñ-Ālvār: The Untouchable Who Rode Piggy-Back on the Brahmin,” in Diana L. Eck and François Mallison, eds. *Devotion Divine: Bhakti Traditions from the Regions of India. Studies in Honor of Charlotte Vaudeville* (Grönigen: Egbert Forsten, and Paris: École Française d’Extrême-Orient, 1991), pp. 129–54.

31. A name of Rāma, the hero-god and one of Vishnu’s *avatāras*.

32. *Nālāyira Tiviyappirapantam*, *muṭalāyiram*, 927–36.

33. *aṅkuḷḷa cētanarellārūn kāṇap periya perumāl tirumēṇiyil antarpavittaruḷik kalaṅkiṇa cētanarkaḷai tēvivipittaruḷinār* in the GPPv, p. 38.

34. This list is made up of Sanskrit terms transliterated into a Tamil alphabet salt-and-peppered by occasional grantha letters—one of the strangest aspects of the *maṇipravāla* style to a native reader. The terms are: *ativistaram*, *atī saṅkōsam*, *a(n)atikrutātīkāratvam*, *tīrakrahatvam*, *turavapōtārttatvam*, *samśayāti janakatvam*, *virahaklēṣam*, *tūtaprēkṣaṇam*, *parōpateṣam*, *paramata nīrasanam*. . . MVP, p. 115.

35. This use of the term *rasa*—a rich word meaning, among other things, aesthetic “taste” or “experience” in classical Sanskrit poetics—to describe a bhakti experience of course anticipates later uses of *bhakti rasa* in Gauḍīya Vaiṣṇavism and other schools of North Indian Vaiṣṇavism. See works by Haberman, Hawley and Juergensmeyer, and Wulff in the bibliography. See also Shrivatsa Goswami, “Radhā: The Play and Perfection of Rasa,” in Hawley and Wulff, eds. *The Divine Consort: Radhā and the Goddesses of India* (Berkeley: Graduate Theological Union, 1982), pp. 72–88.

36. As in the Vaṭakalai account (discussed earlier) of the Untouchable as *ayonija*, “born of no womb.”

37. *kāṇṇavum uraiṇṇavum maṭṭōṇṇiṇi/kaṇṇaṇai kaṇṇu uraitta kaṭiya katal/pāṇ perumāl aruḷcēta pātal pattum/pālamaṇaiyīṇ poruḷ eṇṇu paravukiṇṇōm* (“We praise as the essential meaning of the old Veda the ten stanzas composed out of grace by the Lord of Bards who, seeing Kaṇṇaṇ, full of love, disdained to speak of anything else—for whom anything else was unworthy of being spoken of or seen”). MVP, p. 149. See also the passage in stanza 12 of Deśika’s Tamil poem *Pirapantacāram* (“The Essence of the Ālvārs”), where Tiruppāñālvār’s poem is described as the “essential meaning of the many Vedas” (*pālamaṇaiyīṇ poruḷ*). For the latter passage, see STP, p. 435.

38. *ittiviyaprapantattiḷ mutal mūṇṇa pāṭṭukku mutalāṇa akṣaram A-U-M ākaiyāl mūlamākiya oṇṇai eḷuttiṇ mutal naṭu iṇṇutiyāṇavai eṇṇum rahasyam uyttunārattakkatu. Tiviyārttatipikai (TAT)*, p. 88. Deśika’s gloss on the first stanza reads: *itiḷ mutaiṇṇai mūṇṇu pāṭṭukku mutalāṇa akṣaraṇkaḷ mūlamākiya oṇṇai eḷuttiṇ mutal naṭu iṇṇutiyāṇavai*. (“The first syllables of the first three songs in this work represent the beginning the middle and the end of the single letter which is the root [of all]”). MVP, p. 115.

39. The first, an ancient mantra mentioned by the Ālvārs and by the Pāñcarātra tāntric texts, was thought by the Śrīvaiṣṇava tradition to be *Oṃ namo nārāyaṇāya* (“Om: Homage to Nārāyaṇa”); the second—also part of a fully developed Śrīvaiṣṇava theology influenced by the mantras of an earlier tāntric ritual tradition—is *Śrīman nārāyaṇa cāranau śaraṇam prapadye Śrimate nārāyaṇāya namaḥ* (“I take refuge at the feet of Nārāyaṇa joined with Śrī; Homage to Nārāyaṇa, Lord of Śrī”); and the third is from the *Bhagavad Gītā* 18.66: *sarva dharmān parityajya, mām ekaṁ śaraṇam vraja/ āhaṁ tvā sarvapāpebhyo mokṣayiṣyāmi, mā sucaḥ!* (“Giving up all dharmas, take refuge in me alone; I will save you from all sins: do not grieve!”). For a detailed analysis of the Śrīvaiṣṇava exegesis of these mantras, see Patricia Y. Mumme, *The Śrīvaiṣṇava Theological Dispute*, pp. 273–75.

40. D. Ramaswamy Ayyangar, *Amalanātippirāṇ*, 13.

41. *Ibid.*, 14.

42. See Deśika's exuberant rereading: *rāvaṇavatam paṇṇiṇa vīralakṣmīyutaṇē niṇṇa aḷakaik kaṇṭu prahmātikaḷ stōtram paṇṇa, apsarasukkaḷ maṅkaḷa nṛuttam paṇṇiṇārṇpōlē* ("It's as if—seeing the radiant beauty of the killer of Rāvaṇa who abides with his wife, Vīralakṣmī, at his side—the gods themselves, beginning with Brahmā, sang praises and the heavenly apsaras performed auspicious dances"). MVP, p. 133.

43. In Deśika's concise phrasing: *capalarāna saṃsārikaḷukku nitarṣanamāka vānaravarakkam nānāśākaiyiluḷḷa kṣudra palāṅkaḷai puḷippattarkāka . . .* ("... this band of monkeys, so devoted to the trifling, vile fruits which hang from the various branches of trees, can be compared to a rag-tag group of transmigrators"). MVP, p. 127. See also Aṇṇaṅkarācārya, TAT, p. 91.

44. The Tamil compound *anticanti*, a combination of the two words, means "morning and evening," i.e., continuance, perpetuity. The Tamil word is obviously derived from the Sanskrit *sandhi*, a "joining," "connecting."

45. *āśritaruṭaiya ajñānāntakārattaik kaḷikkavalla saṃyakjñānasūryōtayattiṭkup pūrvasan-tyaipōlavum, avarkaḷuṭaiya tāpatrayaṅkaḷai kaḷikkaikkup paścimasantyaiipōlavum pukarṇta niṇṇattaiyutaitāna cevvaratta uṭaiyātaiyum* ("The blood-red cloth which has the tawny hue deep as twilight to extinguish the burning afflictions of those who take refuge [in the Lord], and the red glow of dawn that heralds the arising of ultimate knowledge and utterly destroys the darkness of their ignorance"). MVP, p. 128; cf. TAT, p. 91.

46. See Aṇṇaṅkarācārya, TAT, p. 87, for a Tamil transcription of the Sanskrit *taṇiyan* verse. The original is as follows: *āpādacūḍamanubhūya harim śayānam madhye kaveraduḥitur muditāntarātmā/adraṣṭṛtām nayānorviṣayāntarāṇām yo niścikāya manavai munivāhanam tam*. V. K. S. N. Raghavan, in his translation and commentary on the text, quotes a related "oft-quoted" passage from the Āgamas on the virtues of seeing the Lord from foot to crown: *āpiṭhān-mauliparyantaṃ paśyataḥ puruṣotamaṃ/pātakanyāśu naśyanti kim-punastu upapātakaṃ* ("Those who see the supreme person from his pedestal to his crown destroy unendurable crimes—not to speak of their petty offences!"). See V. K. S. N. Raghavan, *Amalanātipirāṇ*, p. 87.

47. See MVP, p. 141: *avayavaśōpaikaḷilē ālaṅkāṛpaṭṭa tamuṭaiya neṇcu varuṅki, eṅkum vyāpittu carvāvaya śōpaikaḷōṭum kūṭiṇa samudāya śōpaiḷyālē*. . . .

48. His *maṇipravāla* phrase is *ovoru avayavamāka pātātikēcāntam anupavittu*. . . . TAT, p. 87.

49. See Venkatachari's *Maṇipravāla Literature of the Śrīvaiṣṇava Ācāryas*, pp. 93–94: ". . . it is interesting that the commentaries are later called *anubhavadgranthas*, a term that is interpreted by the Śrīvaiṣṇavas to mean 'works of enjoyment.' . . . *Anubhava*, which usually means 'experience,' is used by the Śrīvaiṣṇava commentators to mean that experience which is the relish of all kinds of emotional relations with the Lord. The fullness of the experience of different emotional relations is enjoyment. Hence *anubhava* in this literature may be commonly understood as 'enjoyment.' . . . Each commentator on the hymns of the Ālvārs wished to understand the glory of the Lord as well as to share in the experience of the Ālvārs. Consequently their imaginative participation in the Ālvār's hymns gave rise to individuality of style." His summary is particularly vivid on this point: "Śrīvaiṣṇavism can be called a tradition of spiritual enjoyment. The basis of the tradition is the Ālvārs' enjoyment (*anubhava*) of the Lord. Secondly, there is the commentators' enjoyment (*anubhava*) of the hymns of the Ālvārs. Because the commentators did not consider their task of commenting a pedantic work, but rather the very embodiment of their own enjoyment, their commentaries in turn became a literature to be enjoyed by the subsequent generations. In the Śrīvaiṣṇava tradition direct enjoyment of the Lord can be indirect enjoyment of Him through the hymns of the Ālvārs and also the commentaries, which are testimonies of the spiritual experience of the community." (*Ibid.*, p. 94; italics mine). Though Venkatachari may be overstating the case a bit, this is an insight crucial to a nuanced comparative study of the history of commentary in Indian philosophy and

literature. See also two excellent studies of the Śrīvaiṣṇava commentators by Francis X. Clooney, “Unity in Enjoyment: An Exploration into Nammālvār’s Tamil Veda and its Commentators,” *Sri Ramanujavani* 6 (July 1983): 34–61, and “Nammālvār’s Glorious Tiruvallavāḷ: An Exploration in the Methods and Goals of Śrīvaiṣṇava Commentary,” *Journal of the American Oriental Society* 111, 2 (1991): 260–76, along with the recent book-length study by John B. Carman and Vasudha Narayanan, *The Tamil Veda: Piḷḷāṇ’s Interpretation of the Tiruvāymōḷi* (Chicago: University of Chicago Press, 1989).

50. The coinage originally comes from W. K. Wimsatt and Monroe C. Beardsley, *The Verbal Icon: Studies in the Meaning of Poetry* (Lexington: University Press of Kentucky, 1954). Like Kenneth Bryant, I am generally using the term icon “in a sense very different from (and far more literal than) that employed by Wimsatt and Beardsley.” See Bryant, *Poems to the Child-God*, p. 75.

51. TAT, p. 88 in his individual word gloss.

52. “. . . emperumāṇatu tirumēṇiyrpīṇṇanta oru vilakṣaṇa tējassai anupaviṇṇār vimalan epkiṇār . . .” Ibid., p. 89.

53. *karumaṇiyākiya raṇkanāṭaṇai*. TAT, p. 87. “Karumaṇi” can also mean “dark jewel.”

54. This reference to the Lord as “dark” or “blue-black” of course is very old in Tamil literature. As early as the poems of the *caṅkam* period Viṣṇu is known as Māyōṇ (“The Dark One”), most likely a translation of the Northern Sanskrit name of Krishna. For an exhaustive survey of references to this “Dark Lord” in early Tamil literature, see Hardy, *Viraha-Bhakti*, pp. 119–237.

55. *kaṇṭavarkaḷuṭaiya pāpattaiyūm kaḷikkavarraṁ samudrampōla śyāmalāṇa tirumēṇiyai-uyaiyavaṇ*. MVP, p. 133. The Sanskrit word *śyāma* (“blue-black”) is rich in associations. It can mean, according to Monier-Williams, “black, dark-coloured, dark blue or brown or grey or green, sable, having a dark or swarthy complexion (considered a mark of beauty)” —all of which vividly describe the different colors of an icon at different stages of worship and ornamentation. The immovable sanctum icon body is also often described as the color of “dark emerald,” bringing in the spectrum of greens that *śyāma* also implies. Aṇṇaṅkarācārya follows almost verbatim Deśika’s phrasing in his own *maṇipravāḷa* gloss (TAT, p. 93).

56. It is interesting to note here that South Indian Christians refer to a bishop as a “tirumēṇi.”

57. See Alter, *The Art of Biblical Poetry*, p. 202.

58. This is Aṇṇaṅkarācārya’s phrase: *tiruvaraṅkaṭ perunakarūḷ teṇṇīrppōṇṇi tiraikaiyāl aṭivaruṭaṭ pāḷlikolluṇ karumaṇiyākiya raṇkanāṭaṇai kaṇṇārakkaṇṭu kaḷiṭtu . . .* TAT, p. 87. What is also suggested by this verse is that the river goddess is massaging with her golden waves the shores of Śīraṅkam like the consort-queens Lakṣmī and Bhū massage the feet of the god (the city and the god are typically metonyms in this literature).

59. *kaṭalilulḷa nirellām vāṅkik kāvērimaṭyattilē paṇintōru kālamekampōlē kaṇṭārkkum śrama-haramāṇa tirumēṇiyai uṭaiyavaṇ*. MVP, p. 143. For a similar image in Aṇṇaṅkarācārya, see TAT, p. 99. V. K. S. N. Raghavan notes in this context that the early twelfth-century Ācārya Parāśarabhaṭṭar—by tradition a pupil of Rāmānuja—in his *Viṣṇusahasranāmastotra*, uses this image of Viṣṇu’s “lovely dark color like that of a cloud” to explain the name “Kṛṣṇa” (the “black” or “dark” one: in Tamil “Māyōṇ”). See V. K. S. N. Raghavan, p. 101, and Hardy, *Viraha-Bhakti*, pp. 119–237, for a treatment of the history of the term Māyōṇ in Tamil literature.

60. See references in Davis, *Lives of Indian Images*, and Freedberg, *The Power of Images*.

61. See Gérard Colas, “Le dévot, le prêtre et l’image vishnouite en Inde méridionale,” in *L’image divine: Culte et méditation dans l’hindouisme* (Paris: Éditions CNRS, 1990), pp. 99–114. “Le perception physique de l’arcāvatāra et la vision mystique du dieu en tant qu’il est intérieur s’enrichissent mutuellement et définissent un espace ‘imaginal’ où s’opère la symbiose spirituelle de dieu et de son dévot,” p. 103.

62. See *ibid.*, p. 100.

63. Ibid., p. 114: “. . . ‘l’apparition de l’image intérieure, provoquée et contrôlée par le yoga . . .’

64. “La notion de “poupée sacrée” à laquelle nous avons abouti peut s’inscrire dans une problématique plus générale de la relation entre le jeu et le sacré.” Ibid.

65. Ibid., p. 109. More work needs to be done on this intriguing form of the deity’s *arcāvatāra* in South Indian bhakti. The interface here between street theater and temple *pūjā* is most striking.

66. Ibid., pp. 112–113.

67. See Vasudha Narayanan, “Arcāvatāra: On Earth as He Is in Heaven,” in *Gods of Flesh, Gods of Stone: The Embodiment of Divinity in India*, pp. 53–66; here pp. 56–57. Narayanan’s source is the Tenkalai *Guruparamparā prabhavam*. The standing *mulabera* of Cclva Piḷḷai at Melkote is indeed a lovely image, not as monumental as other major stone images in the Vaiṣṇava *divyadeśas*, such as Varadarāja and Devanāyaka. Its smallness, along with the sweetness of its features (and particularly lovely eyes), is seen as evidence of this image’s particular approachability. On both the *mulabera* and the *utsava mūrti* forms of Cclva Piḷḷai, there is a small goddess image between the feet, said to be “Bibi” Naicciyār.

68. See Colas, “Le dévot,” p. 113: “Il s’agit bien alors d’une poupée sacrée.” Much more work needs to be done in this area of “divine dolls” in South Indian bhakti.

69. Narayanan, “Arcāvatāra,” p. 57, notes that the *maṇipravāḷa* phrase used to describe the Lord’s “delighting in his sport” with the princess (*lilai koṇṭāṭi eluntaruḷiyirukkīrār*) is “actually a delicate way of saying ‘consorting with.’” See also Richard Davis’s insightful analysis of this story as humanizing Muslims during a time of interreligious contacts in the late Vijayanagar (*Lives of Indian Images*, pp. 132–35). These stories create Muslims (both the sultan and the girl) who do not destroy images, but who, like Hindus, are sensitive to the allure and grace of an embodied god. At the very least, of course, the sultan is generous and understanding in allowing the devotees to take their precious image back home.

70. See Owen M. Lynch, ed., *Divine Passions: The Social Construction of Emotion in India* (Delhi: Oxford, 1990).

71. The idea of a doll or puppet does not always index the concreteness of divine presence. We need to add to the experiences of the devotee-poet and the priest that of the *śilpin* (artisan; temple sculptor). One of the Tamil words for “doll”—*pommaī*—is included in the *śilpin*’s lexicon of terms for temple images. The naturalistic plaster relief sculptures (*cutai*), painted in gaudy colors and drawn in bold, exaggerated lines on the outer surfaces of the great temple gate towers and shrines are often called *pommaī*, with reference to their lack of divine power (*śakti*). (I am indebted for this reference to Samuel K. Parker’s paper, “Aesthetic Categories and Contemporary Image Making in South India,” delivered at the American Council for Southern Asian Art IV, Washington D.C., April 1991). In Tamil, as in English, the term “doll” or “puppet” may carry a diminutive connotation unsuitable to describe the icon body of God. When referring to the “tradition” of sacred puppets, we need to specify our indigenous terms and the specific ritual context of which we are speaking. In Colas’s words, the Hindu image is a “point of convergence of several perspectives.”

72. See his study and anthology of the poems of Nammālvār, *Hymns for the Drowning*, pp. 150–52. For an excellent account of the swallowing symbolism in Nammālvār and the Śrīvaiṣṇava tradition, see chap. 12, “Looking Behind Piḷḷān’s Commentary: ‘Swallowing’ as a Metaphor in the Poem,” in John Carman and Vasudha Narayanan, *The Tamil Veda*, pp. 159–79.

73. Ramanujan, *Hymns*, 151.

74. See his *Viraha-Bhakti*, pp. 435–36.

75. See TAT, p. 90: *mutalil emperumāṇ tāṇāka ālvārai aṭimaikoḷḷa mēlviluntapaṭiyum, pīraku ālvār rucikaṇṭu tām mēlvilukīṭapaṭiyum iṇṇāṭal tōṇṇum*.

76. Ibid.: *īṇṇa nākāṇatu taṇkaṇṇukku mutalil mūlaiccuṇai teṇṇāmaiṇāl tāṇē taṇmulaiyai atāṇ vāyilē koṭukkum; pīṇṇu cuṇaṭaṇṇāṭal nāku kāṇkaṇṇaṭaṇṇāṭal kaṇṇu tāṇē mēlvilum. . . .*

77. See his *The Camphor Flame: Popular Hinduism and Society in India* (Princeton: Princeton University Press, 1992), pp. 78–79. The entire passage is worth quoting here: “When we recall that the closest analogue to eating the deity’s left-over food is a wife’s consumption of her husband’s, it makes good sense to say that a worshipper stands in relation to a deity as a wife to her husband. Such a comparison is indeed drawn in many contexts, so that priests and devotees are commonly described as wifely servants to the gods and goddesses. That in turn is consistent with the fact *pūjā* is really about honoring a respected guest, for the quality of hospitality in a Hindu home always depends on a wife’s work in her kitchen. Thus in a real sense, it is the institutionalized hierarchical inequality between husbands and wives, not between castes, that is most patently reflected in the ritual of *pūja*.”

78. Ibid., 73. I do not entirely go along with the monistic tendencies of Fuller’s notion of divine-human identity though the ritual of seeing, smelling, and touching the camphor flame at the end of worship. But I do agree on the importance of this synesthetic experience for the understanding of the visceral nature of Hindu devotion and its unique mingling of difference and identity, hierarchical asymmetry and momentary fusion.

79. I do not follow the commentators in my translation of the last line of the stanza, *nilamēṇi aiṇō! nīṇaiṇṇatu eṇṇēṇcinaiyē* (“Ah! [his] lovely dark body has filled my heart!”). Following other such passages in the *Tivviyaprapantam*, I take the verb *koḷ* to be a continuous auxiliary to the verb *nīṇai* “fill” (the suggestion here then, literally, is that it fills and will continue to fill my heart”) and not as the principle verb “to take” with *nīṇai* as a noun meaning “measure,” “rectitude.” Aṇṇaṇkarācārya glosses the phrase with *mōhikkac ceykai eṇka*—that the body “causes confusion or bewilderment” in the poet’s heart. Deśika has a long involved explanation of why one should take the line to mean that the body of God “robbed the heart of its contentment.” His theologically significant interpretation has to do with the saint-poet getting too confident in his visionary powers and in the permanence of his experience—believing perhaps that he himself has finally secured for himself the dazzling vision of God. But, in a moment, when he is again confronted with the real majesty of God’s form, this confidence is suddenly lost. He is dumbfounded in this stanza before the glory of a transcendent God. This is perhaps an attempt to soft-pedal the powerful experience of union in the line’s other interpretation—something familiar in Deśika’s careful polemics yet relatively absent in his own poems, as we shall see in the next section. For Deśika’s commentary, see MVP, p. 141; see also TAT, p. 98. Hardy has some interesting things to say about this notion of “filling the heart” in other Ālvār poems in *Viraha-Bhakti*, pp. 278–79.

80. I am indebted here to her paper “Tirupan alvar: Life, Lyrics, and Legacy.” The Śrivaishṇava source is the *Ālvārkaḷ vaiṇvāṇam*, 1043–1044, ed. R. Kaṇṇaṇ Cuāmi (Madras, 1987), pp. 262–63 cited in Narayanan’s paper. This also happened to the northern bhakti saint-poet Mīrā Bāi. See Hawley and Juergensmeyer, *Songs of the Saints*, pp. 119–33.

81. Colas expresses this quite well: “Du point de vue du dévot idéal, l’Etre et l’Apparaître du dieu ne sont pas séparés. De plus la présence simultanée de Viṣṇu dans les consciences et dans ses multiples sanctuaires témoignant de son universelle ubiquité: les images, intérieures et extérieures, ne sont pas les émanations diverses d’un modèle abstrait qui les transcenderait, mais elles forment l’incarnation multiple d’une divinité unique.” (“Le dévot,” p. 103)

82. See Davis, *Lives of Indian Images*, p. 21.

83. See MVP, p. 114: *pāvalarum uamiḷ maṇaiyṇ payaṇē koṇṭa pāṇperumāḷ pāṇiyatōṇ pātāl pattiḷ kāvalaṇum kaṇavaṇumāyḷ kalantu niṇṇu kāraṇaṇai karuttuṇa nām kaṇṇaṇṇu/kōvalaṇum kōmāṇ-umāṇa annāḷ kuruvaiṇṇar kōviyartam kuṇippē koṇṇu/cēvalutaṇ piriyaṭa pētaiṇpōḷ cēntu tivaṇaiyōṇ taiṇai ellām tirntōm nāmē*.

84. For examples of the *anubhava* style in the other Ālvārs, see Periyālvār, *Periyālvār Tirumoli* 1.3 and Toṇṭaraṭippōṭi, *Tirumalai* 16–21. See also analogous poetic genres like the *Tiruppaḷ-ḷiṇḷucci*, or holy “waking poems,” where the god is awakened from a long night’s sleep for the morning ritual bath, etc.

85. See Nancy Nayar's full-length study of the *stotras* of Kūrattālvāṇ and Parāśara Bhaṭṭar, *Poetry as Theology*.

86. This is a vast comparative topic that I can only mention in passing here. The *anubhavas* and the tāntric *dhyānānis* have much in common (there are, most likely, concrete historical connections between them), but there is also much that sets them apart. For an excellent analysis of some important visualization texts in the northern Kashmiri tradition and in the "post-scriptural literature of the Anuttara cult" in the Tamil-speaking south, see Alexis Sanderson, "The Visualization of the Deities of the Trika," in *L'image divine: culte et méditation dans l'hindouisme. Études rassemblées par André Padoux* (Paris: CNRS, 1990), pp. 31–88.

87. This translation and the original text appears in Sanderson, "Visualization of the Deities," p. 61. The parentheses are mine, where I draw attention to the verb used for "visualization," here a rather awkward (and perhaps corrupt) form of *smṛti*, "to recall," "to remember." This is a common term for visualization (in its form of *anusmṛti*) in the Buddhist and later Hindu bhakti traditions. In private correspondence, Francis X. Clooney has drawn my attention to the fact that Rāmānuja distinguishes between *smṛti* ("remembrance") and *darśana* ("seeing").

88. *Ibid.*, p. 44. Note Deśika's own vigorous description of Sarasvatī as a river in chap. 3.

89. From the *Lalitopākhyāna*, cited and translated in Douglas Renfrew Brooks, *Auspicious Wisdom: The Texts and Traditions of Śrīvidyā Śākta Tantrism in South India* (New York: State University of New York Press, 1992), p. 63. For a discussion of Lalitā's power, auspiciousness, royalty, and sensuality, see especially pp. 63–74. On p. 73 Brooks remarks on the bhakti context of this South Indian tāntric goddess: "Śrīvidyā's conception of Lalitā's *sthūlarūpa* ['anthropomorphic form'] and her identification with local goddesses places her squarely within Hindu devotional traditions (*bhakti*) of worship (*pūjā*) based on seeing the deity (*darśana*)."

90. Many of the descriptions of *ḍākinīs* (some follow the foot-to-head pattern) resemble secular literature in the erotic mode. See Miranda Shaw, *Passionate Enlightenment: Women and Tantric Buddhism* (Princeton: Princeton University Press, 1994), pp. 156–58. See also David White, "Transformations in the Art of Love: Kāmakalā Practices in Hindu Tantric and Kaula Traditions," *History of Religions*, 38, 2 (November 1998): 172–98, for a detailed discussion of ritual transformations of "erotic" practices, particularly the drinking of female sexual fluids in the *ḍākinī* traditions. White's reading of the Kaula system and the *ḍākinī* texts emphasizes, contra Shaw, the *ritual use* of women (and their precious sexual fluid) rather than a world of mutual "erotic" pleasure. See also older sources such as K. Dowman, *Sky Dancer* (London: Routledge and Kegan Paul, 1984), and K. Dhondup, *Songs of the Sixth Dalai Lama* (Dharamsala: Library of Tibetan Works and Archives, 1981), for extraordinary examples of Buddhist love songs in the tradition of the tāntric *siddhas*.

91. *yo' sāvādityāmaṇḍalāntaravato, taptakārtasvaragiriavaraprabhaḥ, sahasrāmśuśatasahasrakiraṇaḥ, gambhirāmbhaḥsamudbhūta-sumṛṣṭanālaravikarasita-puṇḍarikadalāmālāyatekṣaṇaḥ, subhṛulālāṭaḥ, sunāśaḥ, susmitādhara vibhṛamāḥ, surucirakomalagaṇḍaḥ, kambugrīvāḥ, samunnatām- savilambicārurūpadivyakarnakisulayaḥ, pinavṛttāyatabhujāḥ, cārutaratāmra karatalānuraṅgātūlibhiḥ alaṅkṛtāḥ, tanumadhyaḥ, viśālavakṣasthalaḥ, samavibhaktasarvāṅgaḥ, anirdeśyadivya rūpasaṃhananaḥ, snigdha varṇaḥ, prabuddhapuṇḍarikacārucarāṇayugaḥ, svānura pyapitāmbara dharaḥ.* Text taken from S. S. Raghavachar's text and translation, *Vedārthasaṅgraha of Śrī Rāmānujācārya* (Mysore: Sri Ramakrishna Ashram, 1968), p. 172 (no. 220 in Raghavachar's text). See also J. A. B. van Buitenen's edition, *Rāmānuja's Vedārthasaṅgraha: Introduction, Critical Edition, and Annotated Translation* (Poona: Deccan College Postgraduate and Research Institute, 1956), pp. 289–90 (no. 134).

92. Hardy, in *Viraha-Bhakti*, p. 245, remarks that "a sophisticated [Śrīvaiṣṇava] *stotra*-literature, which begins already with Yāmuna . . . reaches its greatest heights with Veṅkaṭanātha [Vedāntadeśika]."

93. *śrīraṅkanāthaviṣaye na hārdārcayorbheda iti vyajyate* (lit.: "What is suggested [here] is that, when it comes to Śrīraṅkanātha, the image of God in the heart and his image in the temple are

not different [from one another]). From Veṅkaṭagopālādāsa's valuable edition of the poem with his own Sanskrit commentary, *Bhagavadhyanasopānam* (Śrīraṅkam: Śrīvāṇivilāsa Press, 1927), p. 7 (BDS: Com.).

94. "Napiṇṇai" or "our Piṇṇai," is Viṣṇu's Tamil consort. In Tamil mythology she is one of Kṛṣṇa's cowgirl (*gopī*) lovers.

95. In DSM, pp. 48–63.

96. *yogārohaṇaparavakramapradarsīkeyaṃ stutiḥ* . . . BDS: Com., pp. 2–3.

97. *paṭupratyāhārāprabhṛtipuṭāpākakleśāyāsaṃ vinā* . . . Ibid., p. 5.

98. *alaukikādbhūtasauṇḍaryānuhavana* . . . Ibid.

99. *etadapi bhagavaviṣayakāmasya sopānameva. dhyānaṃ ca nīrantarotakāṭakāma eva*. Ibid., p. 3. See also p. 11, where he refers to yoga as *nīratīśayānandaḥ*—"unsurpassed bliss." This obviously is related to the Upaniṣadic dictum of Brahman (ultimate reality) as "joy" (*ānanda*) in such texts as *Taittirīya Upaniṣad* 3.6.1.

100. *Kumārasaṃbhava* 1.39. Translation from *The Origin of the Young God: Kālidāsa's Kumārasaṃbhava*, trans. Hank Heifetz (Berkeley: University of California Press, 1985), p. 27. Veṅkaṭagopālādāsa quotes only the last two pādas of the verse: *ārohaṇārtham navayauvanena kāmasya sopānamiva prayuktam iti* (p. 3). The entire foot-to-head description is remarkable for its metaphoric energies.

101. See *Viraha-Bhakti*, p. 401: "To provide a definition [of bhakti] in terms of kāma was certainly characteristic of the pronouncedly anthropocentric, sensuous and emotional nature of Ālvār religion, but in the long run—particularly when the girl frame ceased functioning—bhakti as kāma would not be tolerated by Sanskritic ideology, and was altogether abandoned (both as religious experience and as intellectual construct) by Śrīvaiṣṇavism." See also the striking sensuality of Parāśara Bhaṭṭar's description of Lakṣmī (reminiscent of Kālidāsa's *anubhava* of Umā) in his *Śrīguṇaratnakośa* 42–46. For a translation, see Nancy Ann Nayar, *Praise Poems to Viṣṇu and Śrī: The Stotras of Rāmānuja's Immediate Disciples* (Bombay: Ananthacharya Indological Research Institute, 1994), pp. 294–96.

102. See BDS: Com., p. 4.

103. For Hardy's analysis, see "TirupPāṇ-Ālvār," in *Devotion Divine*, p. 132.

104. For a fascinating parallel verse in the work of a seventh-century Buddhist Madhyamaka philosopher, see Bhāvaviveka's *Madhyamakahṛdayakārikā* 3.16: "When the mind strays like an elephant from the right path, it should be bound to the post of the object [of meditation] with the rope of mindfulness and brought slowly under control with the hook of wisdom." Quoted in M. David Eckel, *To See the Buddha: A Philosopher's Quest for the Meaning of Emptiness* (San Francisco: Harper Collins, 1992), p. 32.

105. See BDS: Com., p. 65: *na kevalaṃ prapattyārohe dṛptā. nididhyāsanārohe'pi dṛptā* ("dṛptā not only in the sense of the ascent of spiritual surrender, but also in the sense of deep meditation").

106. For a rich overview of the place of images in the Indian tradition, see Diana L. Eck, *Darśan: Seeing the Divine Image in India* (Chambersburg, Penn.: Anima Books, 1985).

107. *kimapi kimapi mandaṃ mandaṃ āsaktiyogād/aviralitakapolaṃ jalpator akrameṇa/aśītilaparīrambhavyāpṛtaikadoṣnor/aviditagatayāmā rātrir eva vyaramsiṭ*. From Bhavabhūti's play on the later events in the life of Rāma, *Uttararāmacarita*, 1.27, cited in the BDS: Com., p. 71.

108. BDS: Com., pp. 75–76.

109. *agre kimcitbhujagaśayanaḥ svātmanaivātmanaḥ san*. Literally, "[of] he who has the serpent for a couch, becoming his very same self just in front of himself."

110. *Gāḍām* here covers a rich register of meanings, many of which are associated with liquidity: it describes, according to Monier-Williams, something "dived into," "bathed in," "deeply entered," "plunged into." It also connotes thickness, density, firmness, vehemence. One thinks here of the traditional etymology of the word *ālvār* to describe the Tamil saints: they are those who are "drowning" in God. See Ramanujan, *Hymns for the Drowning*.

111. There is also a notable *anubhava* of the Lord in *Vaikuṇṭha* (highest heaven) as seen by liberated souls in Deśika's *maṇipravāḷa* prose *rahasya*, *Paramapatasōpānam*. For a detailed discussion of *anubhavas* from the *Devanāyakaṇṭakāśat* and the *Prākṛit Acyutaśatakam*, see chap. 7.

112. See chap. 4.

113. See, for instance, *Devanāyakaṇṭakāśat*, 14, and *Varadarājapañcāśat*, 48.

114. See also Deśika's commentary on verse 9 of *Tiruppāñālār*'s poem in the *Munivāhanapōkam*, p. 142, where he remarks that the jewels that garland the icon obtain endless beauty (*eḷil*) from God's dark body. D. Ramaswamy Ayyangar, *Amalanātipirāṇ*, p. 26, mentions this, too, and also cites a saying among the āraiyars, or singers of the Tamil Veda in temple worship: *āparāṇattukku alaku kotukkum perumāl* ("The Lord gives beauty to the ornaments").

115. *āruṇyapallavitayauvanaparījātaṁ ābhīrayoṣidanubhūtaṁ amartyanātha/vaṁsena śaṅkhapaṭinā ca niṣevitaṁ te bimbādharatṁ spṛṣati rāgavatī matir me*. In DSM, p. 447. Āṇṭāl's similar evocation of the conch-shell and its lucky contact with the "coral lips" (Tamil: *ceyyvāytān*) of Lord Krishna appears in the seventh decade of poems in her *Nacciār Tirumoli*. For a good translation, see Vidya Dehejia, *Āṇṭāl and Her Path of Love*, p. 99ff.

116. For examples of such sexual symbolism in the description of icons and *pūjā* as it appears in the early *antātis* of the Ālvār corpus, see Hardy, *Viraha-Bhakti*, pp. 299–300.

117. For discussion and translations of this *śleṣa*, see chap. 7, "The Anubhava."

118. This is in terms of "accessibility." See the *Ītu*, 5. 7. 11 (*Bhagavadviṣayam*, bk. 5, p. 321): *arcavatārampōlē tiruvāymoḷi*. Quoted in K. K. A. Venkatachari, *The Maṇipravāḷa Literature of the Śrīvaiṣṇava Ācāryas*, p. 21. The Veda is compared to the *para* or transcendental form of God, and *itihāsa* ("history," the epics and *purāṇas*) to the *avatāra* or incarnational forms of Vishnu.

119. See Cutler, *Songs of Experience*, p. 70.

120. *Varadarājapañcāśat*, 51. See my discussion in chap. 5, sec. 2, "Beauty Untouched by Thought."

121. I have already discussed, using Ramanujan and C. S. Peirce, the "indexical" nature of Deśika's texts, i.e., that they are not outright literal "imitations" (*icons*) of the Ālvārs, but that they respond to and mirror aspects of the Ālvār tradition they "imitate" while pointing to (*indexing*) their own local context and set of signifiers. See Ramanujan, "Three Hundred *Rāmāyaṇas*," pp. 44–45. This indexicality is of course different than what we have viewed as the iconic dimension of the texts themselves, particularly in their *anubhavas*, as "bodies of God."

## Chapter 6

1. One example that comes immediately to mind is from Islam. The very rich *shamā'il* and *dalā'il* poetry in honor of the Prophet, as well as the short descriptive *ḥilya* ("ornaments") drawn from early Arabic sources, paints an inestimably richer picture of Muḥammad, and the Prophet's centrality in Muslim piety, than much of the theology would admit. This poetic literature is full of sensuous description of the Prophet's beauty—his face, hair, eyebrows, beard, even sweet odor—a kind of "imaginal" piety that many orthodox *ulamā* over the ages have resisted. Often *ḥilya* are used as talismans, carefully calligraphed and kept in elaborate silver or leather cases. Their words and the Prophet's attributes they catch are thought to possess *baraka*, a spiritual power analogous to Hindu mantras. For a study of such poetic literature, see Annemarie Schimmel, *And Muḥammad Is His Messenger: The Veneration of the Prophet in Islamic Piety*, especially chaps. 2 and 4. There is also Michael Sells's recent work on the poetry and poetics of Ibn 'Arabī's mystical texts, and the difference that a focus on the poetry makes in the appreciation of this master poet-philosopher-saint. See his two essays, "Towards a Poetic Translation of the *Fuṣūs al-Hikam*," in *Muhyiddin Ibn 'Arabī: A Commemorative Volume*, ed. Stephen Hirtenstein and Michael Tiernan (Shaftesbury: Element, 1993), pp. 124–39; and "Ibn 'Arabī's 'Gentle Now, Doves of the



Thornberry and Moringa Thicket,” *Journal of the Muhyiddin Ibn ‘Arabi Society* 10 (1991): 1–11. See also Paula Richman’s “Veneration of the Prophet Muhammad in an Islamic *Piḷaitamiḷ*,” *Journal of the American Oriental Society* 113, 1 (1993): 57–74, a study of a South Indian Islamic poetic tradition, the so-called *piḷaitamiḷ*, or praise of the Prophet and of Sufi pīrs and other holy men as babies and young children in the tradition of Hindu Tamil devotional poetry.

2. There remains, for example, the problem of the authorship of the *gadyas* or prose hymns of Rāmānuja, devotional hymns that would place Rāmānuja closer to the tradition of the Tamil Ālvārs and the Śrīvaiṣṇava Ācāryas than his other Sanskrit works. See K. K. A. Venkatachari, *Maṇipravāḷa Literature*; John Carman, *The Theology of Rāmānuja* (esp. pp. 63–64; 212–23); John Carman and Vasudha Narayanan, *The Tamil Veda*; and Narayanan, *The Way and the Goal*, for arguments in favor of Rāmānuja’s authorship, and Robert Lester, *Rāmānuja on the Yoga* (Madras: Adyar Library, 1976), for the argument against. See also the “problem” of the devotional *stotras* attributed to the eighth-century philosopher Śāṅkara, *stotras* whose passionate devotion and tantrism seem to contradict the major thrust of Śāṅkara’s arguments on the supremacy of advaita or “nondual” experience beyond theism and even beyond all *karman* (“both action in general as well as ritual action”), which would include any self-conscious attainment of yogic powers. See Jan Gonda, *Medieval Religious Literature in Sanskrit* (Wiesbaden: Otto Harrassowitz, 1977), pp. 252–55.

3. *aṭiyurai*, “the old, ancestral language,” glossed by Deśika’s Tamil commentator Rāmāṭe-cikācāryar as *vaṭamoli*, “the northern tongue.” This appears in Deśika’s *Navamaṇimālai*, 10, quoted at the head of chap. 4.

4. The *stuti* has been beautifully analyzed by Friedhelm Hardy in his essay “The Philosopher as Poet.” I am indebted to Hardy for the reference from the *Divyasūricaritam*, n. 5.

5. *apīdayat sādaram ambujākṣas tām iṣṭukhandān iva tatra gatvā / rasottaratīḥ śūktyamṛtaiś ca teṣāṃ saṅjīvaiṣyaṇa bhavutaptamartyān*. From the *Divyasūricaritam* 2. 19. The passage is cited, with a partial translation, in Hardy, “The Philosopher as Poet,” p. 283. The translation here of the complete verse is my own. “Revive” here (*saṅjīvaiṣyaṇa*: “cause to revive,” “bring back to life”) also has the meaning of “salvation.”

6. Hardy, “The Philosopher as Poet,” p. 282.

7. Verses 6 and 7 of the *Dehalīśastuti*, cited in Hardy, “The Philosopher as Poet,” pp. 288–89 (translation here my own).

8. This is during the so-called *stotrapāṭa* recitals by members of the Tātācārya family. The other *stotra* is the *Varadarājastavam* of Kūrattālvār. See K. V. Raman, *Śrī Varadarājaswāmi Temple—Kāñchi*, pp. 99–100. The bulk of text recitals at Varadarāja, as well as at most other Śrīvaiṣṇava temples, is from the *Tivīyapirapantam* of the Ālvārs.

9. The 1918 Tamil word-for-word verse “translation” of the poem by Lakṣmīnarasipphācāryār (Madras: Guardian Press) renders *kuśalam* as the more familiar Sanskrit term for auspiciousness and well-being, *maṅgalam*. The term can also mean “skillfulness, effectiveness, rightness.” It also has a pronounced moral sense in Buddhist ethics. For a useful recent edition of this text with English translation and commentary, based on the Sanskrit commentary by Karūr Śrīnivāsācārya, see Filliozat’s edition of the *Varadarājapañcāśat*.

10. See chap. 14, “Stotra Literature,” in his *Medieval Religious Literature*, pp. 232–33; 246–247 *passim*.

11. See chap. 5.

12. It is interesting to note that Lakṣmīnarasipphācāryār’s Tamil translation of this phrase (1918) is *arumaiyiṇak karuṇāṇiti*, “precious gem of compassion/mercy,” which stresses another image altogether. There is no space in this study to do a detailed comparison of the Sanskrit original with this modern Ācārya’s Tamil translation, though such a comparison would be fascinating and illuminating on a variety of issues. My gloss on the Varada *stotra* alludes in many details to a manuscript commentary (seventeenth–eighteenth century?) on the poem

in Sanskrit (called the *Varadarājapañcāśatstotram*) by Śrīnivāsācārya, part of the manuscript collection of the French Institute of Indology, Pondichery. I am grateful to Dr. S. S. Janaki of the Kuppaswami Shastri Research Institute, Mylapore, Madras, for first drawing my attention to this text, and for helping me procure a copy of the text made by Professor S. Padmanabhan of the Sanskrit Department, University of Madras. It has since been printed in Filliozat's 1990 edition of the text.

13. *tatra nityasannihita ityarthah*, as the above Sanskrit commentary says: "this [the phrase *sadmavān* or "dweller"] means that he is eternally established there [in that place]."

14. See Śrīnivāsācārya: *anena arcavatārasya asādhāraṇaṇaṃ saulabhyam vyañjanam*.

15. The Sanskrit word here, *śyāmaḥ*, "deep blue; glossy blue-black; emerald," has the same resonances as the word most commonly used in the Tamil poems, *nilam*, also Sanskrit-derived. The fact of his being this dark blue flame, his own color, different from that of the fire god, propitiated even by the likes of one such as the Four-Faced Brahṃā, suggests to Śrīnivāsācārya Varada's supremacy: *anena caturmukhasyāpi ārādhanayā paratvaṃ vyañjitam*.

16. *rūpakasaṃkīrṇa ullekhaḥlāṃkāraḥ*. Ibid.

17. In Śrīnivāsācārya's commentary, *kalpasākhitlekhaṭparamaudāryam vyañjitam*.

18. This literary convention apology and the claims to inadequacy is called *naicyānusandhānam* in Sanskrit and *avaiyaṭakkam* in Tamil. I emphasize Tamil here along with pan-Indian Sanskrit only because we are dealing with these two languages. This convention appears, of course, in many linguistic traditions throughout South Asian literature.

19. See *Raghuvaṃsa* 1.2–4. Kampaṇ compares his attempt to narrate the story of Rāma to the efforts of a cat reaching the roaring sea of milk and trying to lap it up. See *Irāmāvatāram* 1. 4–9.

20. It is interesting to note here that Deśika's Tamil "Splendor" contains no such verses, though there are numerous models in Tamil. His address to the Tamil bard-poets (*pulavaṇs*) about the difficulty of writing about that "ocean of mercy" is decidedly more optimistic (see chap. 3, sec. 5). Also, unlike the Tamil *prabandham*, the *Varadarājapañcāśat* is written mainly using one meter. Verses 2–45 are all in the *vasantatilakā* meter, giving the poem a striking uniformity and formality of tone.

21. "Greatness" here is *anubhāvam*, which can also mean "nature" (Tamil *mēṇmai*). Śrīnivāsācārya notes that the verb *muhyanti*, "become confused, bewildered, in this context, to fall mute," is in the present tense, giving the verse an "even now" immediacy; also, he notes, the word *eṣa*, "this" thing, indicates a small, pitiable person (I translate it as "this poor poet"). See, for comparative interest, the Christian mystic and poet San Juan de la Cruz, in his *Cantico espiritual*, verse 7, where an analogous babbling and stammering incomprehension (with an analogous onomatopoeia, *un no sé qué que quedan balbuciendo*) is described: "All those who are free / Tell me a thousand graceful things of You; / All wound me more / And leave me dying / Of, ah, I-don't-know-what behind their stammering." Translation and text in *The Collected Works of Saint John of the Cross*, trans. Kieran Kavanaugh, O.C.D., and Otilio Rodriguez, O.C.D., (Washington, D.C.: ICS Publications, 1973), p. 713.

22. *dehaḥyadhīśvara tavedyśam īśvaratvaṃ/ tuṣṭuṣatām diśati gadgadikānubandham . . .* (verse 2). See, again, Hardy's essay "The Philosopher as Poet." For original text and Tamil commentary, see DSM, pp. 660–88.

23. The seminal passages here are in chap. 29 of Deśika's *Rahasyatrayasāra* (RTS). See especially RTS, vol. 2, p. 1116, and my discussion in chap. 3.

24. *asmin śloke "kāryotpattistīṭyā syātsatyapi pratibandhika" ityukto vibhāvāḥlāṃkāraḥ*. Śrīnivāsācārya here, according to S. S. Janaki, with whom I read parts of this commentary, alludes to a passage in Appayadikṣita's elementary treatise on *alaṃkāraśāstra* ("Figures of Speech"), the *Kuvalayananda*.

25. I follow here the suggestive recent study of the imagistic and sensory elements of concepts, particularly the concepts of *dharma* and *adharma* in the Hindu tradition, by Ariel Glucklich

in *The Sense of Adharma* (New York: Oxford, 1994). See especially chap. 2, “Images and Symbols of Dharma,” pp. 11–37. This kind of imagistic reading (“translation”) of symbols and concepts, which takes Merleau-Ponty’s phenomenology of the “body” seriously, is suggestive not only for the Hindu material but also has many cross-cultural and cross-disciplinary implications.

26. See, for instance, twelfth-century Ācārya Parāśara Bhaṭṭar’s reading of *vatsalaḥ* as one of the names of Vishnu in *Viṣṇusahasranāma* 472 (see bibliography): “. . . for a long time for some reason He wanders about (seeking to do some favor for His devotees) like the cow that has just delivered a calf, bellowing because her teats are irritated by the fulness of her udders and perplexed as to what she should do.” Quoted in Carman, *The Theology of Rāmānuja*, p. 196. This image of lactation was one most favored by R. N. Sampath, one of the Vāṭakalai scholars with whom I worked on this material in Cennai (Madras).

27. From Maṇavālmāṇuni’s commentary on Pīlailōkācārya’s *Mumukṣuppaṭi* 127, quoted and translated by Mumme, *The Śrīvaiṣṇava Theological Dispute*, p. 192.

28. Commentary on *Śrīvacanabhūṣaṇa* (SVB) 15, quoted in Mumme, *The Śrīvaiṣṇava Theological Dispute*, p. 192. For root-text, see Lester, *Śrīvacana Bhūṣana*, p. 18.

29. From his commentary on the *Jñānasāra*, quoted in Mumme, *The Śrīvaiṣṇava Theological Dispute*, p. 193.

30. from *Tattvatraya* 151, in Mumme, *The Śrīvaiṣṇava Theological Dispute*, p. 193.

31. See *Śrīvacanabhūṣaṇa* 29, in Lester, *Śrīvacana Bhūṣana*, p. 21.

32. See *ibid.*, SVB 166: “*snānam roṣajanakam*” *enkiṇa vārtaiyai smarippatu* (“Remember the words, ‘The bath that caused anger.’”)

33. See *ibid.*, SVB 161: *aḷakukkiṭṭa caṭṭai aṇaikkaikkuv virōṭiyāmāpōlē* (“As clothes worn as ornament are an obstacle to close embrace”), and 162: “*hārō’pi*” (“even a necklace . . .”). See also 165, *āparaṇam anapimatamāy aḷukku apimatamāyirā niṇṇatirē* (“while ornaments are not desired, filth is desired”).

34. SVB 176, quoted in Mumme, *The Śrīvaiṣṇava Theological Dispute*, p. 196.

35. RTS 29, vol. 2, pp. 1121–22; quoted in Mumme, *The Śrīvaiṣṇava Theological Dispute*, p. 213.

36. From Deśika’s *bhāṣyam* on *Śaraṇāgatigadya*, paragraph 5, cited and translated in Carman, *The Theology of Rāmānuja*, pp. 196–97. See also Carman’s discussion (pp. 196–98) of the “divine self-forgetfulness” that is implied in the earliest Śrīvaiṣṇava notions of *vātsalya*.

37. For a pertinent passage, see RTS 29, vol. 2, p. 1116 (quoted in chap. 3). Carman has noted the distinctive theological notion, in either view of *vātsalya*, of “a kind of Divine self-forgetfulness” (*The Theology of Rāmānuja*, p. 197). The action of grace here has to do with not only human passivity but God’s yearning for the devotee.

38. Both Mumme’s comment and the translation of RTS 23, vol. 2, p. 650, are taken from *The Śrīvaiṣṇava Theological Dispute*, p. 217.

39. Deśika’s very *maṇipravāḷa* prose bristles with the exactitude and elegance of his thought. The above phrase in *ibid.* goes like this: *bijāḍūkuranyāyattālē anāṭiyākap pravartippitta karma-pravāha-vipāka-viṣeṣattilē . . .*

40. An argument can also be made for a certain continuity of imagery here as well, for the image of “spontaneous tenderness” (and so spontaneous lactation) does not carry any sense of the “enjoyment” of faults (licking the scum from the newborn calf).

41. “The symbolism of ‘fluidity’ that reappears in the structural movements of the poem itself lets the element of human cooperation shrink to almost zero. Only a minimal act is required, or in terms of our example of the bridge, the distance that has to be covered through the ‘walking across’ is almost nil. But the crux of the matter is the ‘almost.’” See Hardy, “The Philosopher as Poet,” p. 313.

42. *khadyotavat pralaghusaṃkucitaprakāśaḥ* (lit.: “the light [of mine] shrunken and faint / meagre like a firefly”). Rāmānuja also uses the firefly as an image of the miserable and “incon-

sequential” nature of the “finite spirit” (*jīva*) in *Śrī Bhāṣya* 2.1.23 (quoted in Carman, *The Theology of Rāmānuja*, pp. 129–30).

43. *anena camatkṛtijanakatvaṃ vivakṣitam / tādṛṣameva hi viśiṣya prīṭaye bhavati*.

44. These stanzas match, in their implied theology of worthlessness and the utter dependence on grace, the general tone of Maṇavālamāmuni’s Tamil *Ārtiprabandham* (see Amaladass, *Deliver Me, My Lord*).

45. In *Śrīnivāsācārya*’s phrase (which does not use the word *vyāja*, but implies the same thing) *raṁṣaṇaḥetustotram* (“the *stotra* itself is the cause of [divine] protection”). See Filliozat edition, pp. 5–6.

46. See Hardy, “The Philosopher as Poet,” p. 313.

47. See also, for an analogous use of this parrot imagery, the second stanza of Deśika’s *Prākṛit Acyūtasatakam* and *Yādavābhyudayaṃ* 6.2–3. For the parrot as a symbol of the soul trapped in the cage of “*prakṛti*” that is set free upon the attainment of *mokṣa* (liberation), see *Samkalpasūryodaya* 10.59. In this verse Deśika creates a clever series of double entendres, known in Sanskrit poetics as *śleṣālaṃkāra*, where every adjective describing the parrot can also be applied to the person.

48. See Ramanujan’s afterword to his *Hymns for the Drowning*, pp. 103–69, especially 117–26.

49. This is elaborately argued in his *Viraha-Bhakti*.

50. See the detailed discussion of this and other Tamil poems in the erotic mode to Devanāyaka of Tiruvahīndrapuram in chap. 4.

51. Note here a confusion of Anglicized spellings for the Sanskrit caste-name “Aiyāṅgar.” It is variously spelled as “Ayyangar,” “Aiyangar,” and “Iyengar” in the commentator’s pamphlets. I try to keep consistent in my own citings of his name.

52. TVM 7.9.1 in Ramanujan, *Hymns for the Drowning*, p. 85.

53. *stavayaḥ; stavapriyaḥ; stōtram, stutiḥ, and stōtā*. See D. Ramaswamy Ayyangar, *Sri Varadarajapanchasat of Vedanta Desika*, pp. 10–11. This is the 684th name of Vishnu in the poem. For an excellent edition of the *Viṣṇusahasranāma* with the important *bhāṣya* of Śrīvaiṣṇava Ācārya Parāśara Bhaṭṭar, with original text, translation, and commentary, see the edition of A. Srinivasa Raghavan (Mylapore, Madras: Sri Visishtadvaita Pracharini Sabha, 1983).

54. See, for instance, TVM 6.1.7 and 6.8.5. In these stanzas the Lord is described as having a dark emerald color, a red mouth, red eyes and hands, and red feet—just like the parrot. For a poem that openly makes the comparison, see the poem from book 9 translated later.

55. “*Kākuttaṅ*” (Skt: *Kākutsthaḥ*) is a name of Lord Rāma, as descendant of Kākutstha.

56. TVM 9.5.6 (my translation).

57. *nīla pataṅgo harito lohitaṅṣas . . .* From the *Śvetāśvatar Upaniṣad* 4.4.

58. Notice that the *māhātmyam/mānmiyam* genre is shared between Tamil and Sanskrit. For a general survey of the *māhātmyam* literature, see Gonda, *Medieval Religious Literature in Sanskrit*, pp. 278–81.

59. *sa eva sarvadā sarvasabdavācya . . .* (“it is He who is expressed always by every word . . .”) From Rāmānuja’s *Gitābhāṣya* 13.3, quoted in Julius Lipner, *The Face of Truth*, p. 46. See Lipner, chapters 1–2, pp. 1–48 for a detailed discussion of this notion of language as one of the “bodies” of God in Rāmānuja and its theological implications. See also the seminal discussion and selection of primary texts in Carman, *The Theology of Rāmānuja*, pp. 65–76.

60. This is the thrust of the later term coined for Rāmānuja’s school, Viśiṣṭādvaita Vedānta: the school of the Vedānta that claims that the divine is “non-duality with qualities,” or more plainly stated, the divine as a “differentiated unity.” See Lipner, *The Face of Truth*, pp. 29–35 passim, and Carman, *The Theology of Rāmānuja*, p. 124ff. See also Carman and Narayanan, *The Tamil Veda*, pp. 78–82, for this notion in the twelfth-century Śrīvaiṣṇava commentaries of

Pillāṇ. As we have seen in chap. 3, Deśika summarizes much of this same set of philosophical/theological teachings of Rāmānuja in Tamil in verse 19 of the *Meyviratamāṇmiyam*.

61. For literal translation and a summary of Śrīnīvāsācārya's commentary, see Filliozat edition, pp. 7–23.

62. See Gonda, *Medieval Religious Literature*, p. 236ff. Filliozat edition, pp. 23–32.

63. The alliterative beauty of the original litany cannot be produced in translation: *nityaṁ paraṁ varada sarvagataṁ susūkṣmaṁ / niṣpandanandathumayaṁ bhavataḥ svarūpaṁ*.

64. This is a concept that shares much with the *sambogakāya* or “enjoyment body” of the Buddha in the Mahāyāna. One late formulation of this doctrine, by Hsüan-tsang, speaks of two forms of this *sambogakāya*: a private “body,” enjoyed by Buddhas themselves, and a body “for others,” with its various marks of the Cakravārtin and Mahāpuruṣa, to be enjoyed by the Bodhisattvas. For a general discussion, see Paul Williams, *Mahāyāna Buddhism: The Doctrinal Foundations* (London and New York: Routledge, 1989), pp. 177–79. What actual historical/doctrinal connection there might be in the development of the Mahāyāna and the Pāñcarātra schools in the south of India is a fascinating question that merits close scholarly study.

65. *viśvātiśayisukharūpa yadātmakastvaṁ / vyaktiṁ kaviṣa kathayanti tadātmikāṁ te*.

66. “*yadātmako bhavān tadātmikā vyaktiḥ; jñānātmako bhavān jñānātmikā vyaktiḥ*” *ityekāyana-śrūtirbhagavatā ācāryeṇaiva śrīmattātparyacandrikāyām udāhṛtā*. See Filliozat edition, p. 24, 101.

67. *aisthēsis* in Greek means “perception,” and the related verb *aisthanomai* means “to see, hear, feel, apprehend, perceive, understand.”

68. Francis X. Clooney has already pointed out the fascinating congruence between Śrīvaiṣṇava notions of divine accessibility (*saṁlābhya*) and “glory” (*vibhūti*), here vividly expressed in Deśika's poetic work, and what Catholic theologian Hans Urs von Balthasar has termed a “theology of beauty” and a “theological aesthetics” in his monumental *Herrlichkeit*. This is an important point that demands more close comparative study and can be mentioned here only in passing as a fruitful future avenue of research. For Clooney's observations, see “Nammālvār's Glorious *Tiruvallavāl*,” p. 275, and his more recent full-length study, *Seeing Through Texts*. The relevant term in Rāmānuja is also *vibhūti*. See the discussion in Carman, *The Theology of Rāmānuja*, pp. 140–46.

69. For Peirce's theory of signs, see “Logic as Semiotic: The Theory of Signs” and “Principles of Phenomenology,” in Justus Buchler's collection *Philosophical Writings of Peirce* (New York: Dover, 1955 [1940]), pp. 98–119 and 74–97. See also Raimundo Panikkar's theory of the symbol and symbolization, spread throughout his many writings. Panikkar's reading of the symbol is a thoroughly iconic one that resonates in many ways with the more radical implications of Deśika's theological/aesthetic vision in the above verse (Deśika the philosopher and his master Rāmānuja would emphasize a more strongly hierarchical relationship between signified and signifier). I quote from *The Trinity and the Religious Experience of Man*: “The symbol is the true appearance of reality; it is the form in which, in each case, reality discloses itself to our consciousness, or rather, it is that particular consciousness of reality. It is in the symbol that the real appears to us. It is not reality (which never exists naked, as it were) but its manifestation, its revelation. This symbol is not another ‘thing,’ but the epiphany of that ‘thing’ which is-not without some symbol—because ultimately Being itself is the final symbol. Any real symbol encompasses and unites both the symbolized ‘thing’ and the consciousness of it” (p. ix).

70. See Roman Jakobson, *Selected Writings II* (The Hague: Mouton, 1971), pp. 254–57. For this distinction between metaphor and metonymy, see also Kenneth Bryant, *Poems to the Child-God*, pp. 89–91.

71. For an earlier discussion of the five forms of the Lord in Pāñcarātra theology as they relate to Deśika's praise of Varada, see chap. 3, especially “Varada's Beautiful Body”; and also chap. 2, especially “Hayagrīva on the Tongue.”

72. See translation and summary of Śrīnivāsācārya in Filliozat edition, pp. 25–26. This Pāñcarātra ritual form is described in *Lakṣmitantra* 11 and *Sātvatasamhitā* 5.
73. Śrīnivāsācārya quotes the *Nārāyaṇanuvāka* in *Taittirīya Upaniṣad* 2. 11 as the source of this image. See Filliozat edition, pp. 26–27.
74. See Ramanujan, *Hymns for the Drowning*, p. 88.
75. This image of the “narrow dank hole” of the heart being an object of desire for the Lord (*ādarāṇāspadam te*) is intriguingly close to Lōkācārya’s notion of God’s “love of faults,” discussed earlier. This is yet another example of the poem creatively blurring theological distinctions. For a similar kind of deprecation of the body (something relatively rare in Deśika’s hymns), see Maṇavālamāmuni’s *Ārtiprabandham* 33 in Amaladass, *Deliver Me, O Lord*, pp. 70–71. For a reference to the Lord in heart “having no disgust at this residence,” see *Kaṭha Upaniṣad* 4.12. (Śrīnivāsācārya cites this text, as well as *Bṛhadāraṇyaka Upaniṣad* 4.4.22.)
76. Śrīnivāsācārya alludes here to Yaśoda’s vision of all the universes held in the open mouth of the tiny boy Krishna. See *Bhāgavata Purāṇa* 10.8.37–39, and for a famous reference in Tamil to the story of Trivikrama and Bali, Kampaṇ’s *Irāmāvatāram*, 1. 448.
77. See the discussion in chap. 3. I will return to this point later, in the conclusion to this section.
78. The image is of course polysemous and has additional erotic resonances in Deśika’s *anubhava* of Devanāyaka in his Prākṛit *Acūṣṭasatakam*. See discussion in chap. 7. See also discussion in Filliozat edition, p. 35.
79. For a detailed discussion of *anubhavas* and erotic description, see chaps. 5 and 7.
80. *māyānigūḍam anapāyamahānidhim*. “veiling power:” *māyā*.
81. *uparyupari samcaratāmadyṣyam* (“unseen by those who come and go again and again”). The sense here is one of monotonous *darśan* of the Lord without real devotion.
82. Cf. the analogous but decidedly erotic image of good bondage in verse 7 of the *Bhāgavaddhyānasopānam*, where the devotee is tied close to the peg of the Lord like a female elephant in love (see chap. 5).
83. This notion of bhakti being powerful enough to nullify even the effects of the normally ironclad law of karma is present in the poems of Nammālvār and becomes one of the most omnipresent themes of Hindu bhakti traditions, in Sanskrit and in the vernaculars. See, for instance, the discussion of the grace of God pitted against karma in A. K. Ramanujan, *Speaking of Śiva* (Harmondsworth: Penguin, 1973), p. 36.
84. Śrīnivāsācārya alludes here to the Nārāyaṇa-weapon (*astra*) in the *Mahābhārata*, Droṇa Parvan 166: here, misfortune (caused by the Lord) is equated with this merciless weapon, the only defense against which is for the opponent to dismount his chariot, leave off his own weapons, and surrender, seeking refuge. See Filliozat edition, p. 38.
85. For extended treatment of *dayā* as a personified attribute of the Lord, see Deśika’s *Dayāśatakam*, a rich theological and literary work in 108 ślokas centered on Vishnu at Tirupati and his powerful compassion. For citation, see bibliography.
86. *Dayā* in the *Dayāśatakam* is constantly described using images of water, sweet nectars and juices, lakes, reservoirs, waterfalls, rain, streams of grace—liquid images that emphasize her blurring of boundaries and the melting down of distinctions. Even as the Tirupati Hill itself personified, she is seen, in the first verse, as “the congealed form of Śrīnivāsa’s mercy (*amukampayā*), the streaming juice of the cane become hard sugar candy.” An analogous formulation in Rāmānuja would be what Carman has called the “Divine self-forgetfulness” implied in the doctrine of *vātsalya* and *dayā* (see *The Theology of Rāmānuja*, p. 197).
87. Deśika’s sense of *upāya* might most accurately be translated as “strategy” rather than “means.” “Strategy” requires a certain fluidity appropriate to the theology of the verses.
88. Verse 37 leans sharply toward the theme of *akimcanatvam*, utter helplessness, a theme taken to extremes by Lōkācārya and his school. Śrīnivāsācārya glosses “dharma” in this verse as

nityanaimittikādikarmarūpaḥ, “[dharma] in the form of obligatory and optional/occasional rites and rituals.” There is a powerful series of verses on the “helplessness” of the devotee in Deśika’s *Acyutaśatakam* (see chap. 7).

89. I quote Ramaswamy Ayyangar in full, for a contemporary orthodox Vaṭakalai formulation of this complex of ideas: “This sloka lays down that the Lord’s sankalpa or will is alone the potent factor for our being protected by the Lord. Any search for adequate qualification or merit in us entitling us to protection is bound to be fruitless. If we follow the path of Bhaktiyoga there will be some meaning and purpose in asking us to prove our merit on the strength of which we seek protection at the hands of the Lord. We have adopted the Prapatthi yoga which avowedly is available only to akinchanas—helpless and worthless persons. Kaarpanyam (Pitiable state of helplessness) is a sine-qua-non for taking to the observance of prapatthi. It is also an adhikara or qualification. Mention of our helplessness is an anga (or essential part) of the performance of prapatthi. That being so, O Lord!, pray, do not search for any merit in me to serve as an aid for protecting me.” Ramaswamy Ayyangar, *Varadaraja Panchasat of Vedanta Desika*, pp. 63–64. For the difference between the demands of bhakti yoga as a path to God and *prapatti* as sheer surrender in Śrīvaiṣṇava discourse, see chap. 1 and chap. 3.

90. *inṅē tirintēṟku ilikkurṟeṇ* (“what’s so degrading/disgraceful about wandering/roaming here?”) TVM 8.10.4. Cited in Ramaswamy, *Varadaraja Panchasat of Vedanta Desika*, p. 77. Ramaswamy’s quoted Tamil text is corrupt, showing *ilukkurru* (“to attract, draw, pull”) for *ilikkurru*. I have followed the Vīrarākavācāriyar edition (see bibliography).

91. Śrīnivāsācārya remarks on the particular clarity of this *śleṣa*: *atra śleṣālamkāraḥ sphuṭataḥ*.

92. The key words and phrases in this *śleṣa* are *āloka*, either “glance” (*katākṣā*) or “shining”; *jagatāndhyam*, either “world’s ignorance” or “world’s darkness”; *alohitāṁśukam*, either “red cloth” (the *pītāmbaram* or reddish-yellow waist-cloth wrapped around the icon) or “red rays”; and *anākulaḥetijālam*, either “smokeless flame” or “quiet, becalmed, fearless weapons.” The latter two examples are found in Śrīnivāsācārya’s commentary: *alohitāṁśukam prakṛte pītāmbara-pariveṣṭitam anyatra lohitaṁsubhīr vyāptamityarthaḥ. anākulaḥetijālam prakṛte anākulam nirbhayaṁ bhayanirvartakamiti yāvāt, hetijālamāyudhajālam yasya tādṛṣam. anyatra dhūmādyanāvilajjālajālam. Haviṛbhujā, “oblation-eater” is also a name for fire.*

93. As we have noted several times throughout this study, the Ālvārs (we had occasion to closely study one poem by Tirupāṇālvār), early poet-Ācāryas, as well as Deśika, experience all five Pāñcarātric forms of deity as simultaneously present in the temple icon. See, for example, chap. 3, “Varada’s Beautiful Body.”

94. Śrīnivāsācārya’s gloss on *dhanyāḥ* emphasizes this: *dhanyāḥ tvadanubhavarūpaṁ mahādhanam labdhvantaḥ*.

95. The sense of their bodies being “small” (figuratively: “thin”) is suggested by Deśika’s use here of the diminutive term *aṅgakaḥ*, rather than the usual *aṅgaḥ*. Śrīnivāsācārya glosses *aṅgakaiḥ* with *kṛśaiḥ*, “lean, emaciated, thin.”

96. The meters of these verses are, in successive order, *puṣpītāgra*; *mālinī*; *mālinī*.

97. Śrīnivāsācārya emphasizes the extraordinary, uncommon (*na tu sādharmaṇā*) nature of such visions.

98. “Original model” here is *matṛkāyamāṇam*, a denominative form that literally means “mother-source,” but the sense is that the deep blue image is the original “blueprint” or “template” for the dark emerald-colored “Elephant Hill” at Kāñcī. In Peirce’s terms, the hill and the temple image are “iconic,” one being the exact copy of the “original.” This of course is yet another example of the iconicity of the forms of God in Deśika’s theology.

99. See K. V. Raman, *Śrī Varadarājaswāmī Temple—Kāñcī*, p. 104, for a short description of this festival.

100. The Sanskrit word *nilam* calls forth the same semantic densities of meaning—deep blue, blue-black, dark emerald, sable, and so on—that *śyāma* does in the very first verse of the poem.

As we saw in chap. 5, Tiruppāñālvār refers to the Lord's body in Tamil as *nīla mēni*. The Tamil word *mēni*, "form, body," also carries an extra semantic sense of "full crop," an image of fecundity that itself calls forth images of the dark clouds of the rainy season.

101. For a short summary account of this festival, see Raman, *Śrī Varadarājaswāmi Temple—Kāñcī*, pp. 102–4.

102. See Ramaswamy Ayyangar, *Varadaraja Panchasat of Vedanta Desika*, pp. 88–89.

103. As Ramaswamy notes (p. 89), the Ālvārs often, in the context of many different shrines, refer to the Lord as an "Emerald Hill" (*marakatak kuṇṭam*). He cites passages from Nammālvār's *Tiruvācīriyam* 1 and *Tiruvāymoli* 8.2.10 and Tirumañkaiyālvār's *Periya Tirumaṭal*.

104. For a discussion of these different forms and their color spectrums, see chap. 5.

105. See pp. 87–88 of *Varadaraja Panchasat of Vedanta Desika*. He also notes that Deśika devotes an entire section of his *Pādukāsahasraṃ* (see bibliography) to the enjoyment of Rāma the god-king in his inner apartments (*ibid.*).

106. See Ramaswamy, *Varadaraja Panchasat of Vedanta Desika*, p. 88, and my section "The Jeweled Belt in Ecstasy: Variations on a Theme" in chap. 5.

107. See also the erotic descriptions of Śrī/Lakṣmī in Parāśara Bhaṭṭar's *Śrīratnakośa*, in Nayar, *Praise-Poems*, pp. 294–96, already referred to in chap. 5.

108. This figure of speech is also sometimes called *jāti* and is meant to convey "the thing as it is." In Daniel H. H. Ingalls's words, it is "a verse which portrays an object or scene by means of a few characteristic traits and with a minimum use of figures of speech. The traits must be carefully drawn from the poet's observation of nature, but are strictly limited in number. The method, then, is the method of impressionism; the result, in the hands of a good poet, can be vividly realistic." Many Sanskrit *jāti*s—comparatively rare in the tradition—resemble miniature landscapes or still-lives. See Ingalls, *Sanskrit Poetry from Vidyākara's "Treasury"* (Cambridge, Mass.: Harvard University Press, 1979), pp. 232–41.

109. See Raman, *Śrī Varadarājaswāmi Temple—Kāñcī*, p. 103, for a description of this festival and these various vehicles for the *utsava* icon.

110. See chap. 3, "The Beloved Place," especially the citation from David Shulman's *Tamil Temple Myths* on the superiority of the shrine over heaven in the Tamil *purāṇas*.

111. Śrīnivāsācārya rather dilutes the power of this theologically radical statement by identifying the figure of the stanza as *atisāyoktīralaṃkāraḥ*, "exaggeration," "hyperbole," a particularly Sanskrit category of analysis that cannot do justice to the Tamil devotional background of the *stotra*.

112. See Filliozat edition, p. 54.

113. The term has the same polyvalence as the English term "glory." Carman ultimately identifies *vibhūti* theologically with the Christian word "Creation." See his discussion in *The Theology of Rāmānuja*, pp. 140–46.

114. As might be expected, Deśika is theologically more nuanced (and closer to Rāmānuja) in his prose writings on this topic of sacred places, though chapter 19 of the *Rahasyatrayasāra* on "special places" (*sthānaviśeṣāḥ*) quotes the stanza from *Meyviratamāṇmīyam* (verse 9) on the place cutting away sins "more cleanly" than Vishnu's Discus itself (see my chap. 3, "The Beloved Place"). The introductory Sanskrit verse of this RTS chapter more cautiously speaks of these "powerful places" as "resembling Vaiṣṇava" (*vaikunṭhakalpaṃ prāyo deśā*), a phrase that can also be translated as "almost heaven [Vaiṣṇava]." *Kalpa* here means, literally, "resembling, but with a degree of inferiority" (Monier-Williams). RTS 19.1, vol. 1, p. 547.

115. In Hardy, "The Philosopher as Poet," p. 281.

116. See Filliozat edition, p. 54.

117. See Jan Gonda, *Medieval Religious Literature*, pp. 246–47.

118. See my remarks on this in chap. 4, "Girl in Love with the Monsoon."

119. Ultimately, the argument for "cros" is based merely on a set of three verses, 45–48.



## Chapter 7

1. Again, for complete translations of these poems, see *An Ornament for Jewels: Poems for the Lord of Gods* by Vedāntadeśika (forthcoming, Oxford University Press).

2. Like the *Varadarājapañcāśat*, the *Devanāyakapañcāśat* is composed almost solely in the *vasantatilakā* meter. After verse 1, in *mālinī*, the remainder of the verses, up to the last two (also in *mālinī*), are in *vasantatilakā*. In this general uniformity of meter, both these Sanskrit poems differ from Deśika's multimetered Tamil *prabandhams* to the same forms of Vishnu.

3. See Lawrence Babb's discussion of Jain *pūjā* as modeled on the *pūjā* of crowned gods in heaven in *Absent Lord: Ascetics and Kings in a Jain Ritual Culture* (Berkeley: University of California Press, 1996), pp. 79–82.

4. See the discussion in chap. 4.

5. Deśika directly quotes here (verse 7) from the *Viṣṇusahasranāma*, which describes the Lord as *stavyaḥ*, *stavapriyaḥ*, and *stotā*. See earlier discussion of verse 6 of the *Varadarājapañcāśat*.

6. *ākṛṣṭavānasi bhavānanukampamānaḥ / sūtrānubaddha śakunikramataḥ svayaṁ mām*.

7. See chap. 4, "Bathing with God."

8. For detailed treatment of this motif, see Dennis Hudson, "Bathing in Krishna: A Study in Vaiṣṇava Hindu Theology," *Harvard Theological Review* 73 (1980): 539–66; Vasudha Narayanan, *The Way and the Goal*, pp. 144 and 222; and Vidya Dehejia, *Āṇṭāl and Her Path of Love*, pp. 18–21 on the *pāvai* vow. See also, along with references from *Āṇṭāl*, Nammālvār *Tiruvāymōli* 8.5.1, for a reference to the Lord as a "tank."

9. See chap. 4 for a discussion of Deśika's own Tamil verse on bathing with the Lord in the month of Māci in the *Navamaṇimālai*.

10. See David Haberman's study of the Ban Yatra in *Journey Through the Twelve Forests: An Encounter with Krishna* (New York: Oxford University Press, 1994), especially the chapter "Hungry Mountains and Ponds of Love," pp. 100–133. See also pp. 171–72 and especially pp. 178–79 for Haberman's own remarkable vision of Rādhā and Krishna on the banks of one of the Ban Yatra's "ponds of love."

11. I have already referred to his essay "Mādhavendra Purī: A Link Between Bengal Vaiṣṇavism and South Indian Bhakti," *Journal of the Royal Asiatic Society* (1974/1): 23–41.

12. See works by Haberman, Wulff, Dimock, Delmonico, and Stewart, already referred to in chap. 1, but especially Shrivatsa Goswami, "Rādhā: The Play and Perfection of Rasa," in *The Divine Consort: Rādhā and the Goddesses of India*, ed. J. S. Hawley and D. M. Wulff (Berkeley: Graduate Theological Union, 1982), pp. 72–88.

13. See chap. 4 for discussion.

14. See Kampan, *Irāmavatāram*, *Pālakaṇṭam*, *Kolaṅkāṇ Patalam*, 3 (the *kēcātipātam* of Śītā). There it is the jewels that cover the natural beauty of Śītā. See discussion in D. Ramaswamy Ayyangar, *Devanayaka Panchasat of Vedanta Desika* (Madras: A.T.M. Press, 1978), pp. 26–27. Ramaswamy Ayyangar also cites an Araiyaṛ tradition at Śrīraṅgam of describing the Lord as "Perumāḷ who gives beauty to the adornments" (*āparaṇattukku aḷaku koḷikkum perumāḷ*). See, for a detailed study of the Araiyaṛ liturgical tradition of Śrīraṅgam, Vasudha Narayanan, *The Vernacular Veda: Revelation, Recitation, and Ritual* (Columbia: University of South Carolina Press, 1994). See also my chap. 5, "A Jeweled Belt in Ecstasy."

15. See also *Varadarājapañcāśat* 48, in chap. 6, "Vishnu's Bare Chest and the Gift of Tears." See, also, for similar images of passionate gazing among the works of Ācārya-poets, Yāmunācārya's *Stotra Ratna*, 44, and Kūreśa's (Kūattālvāṇ's) *Varadarāja Stava*, 100 (where it is Lakṣmī who enjoys her Lord). Cf. the last verse of Appayya Dīkṣitar's *Varadarāja Stava*.

16. I will not attempt here a detailed analysis of the genre of *anubhavas* in Śrīvaiṣṇava literature and in the *stotras* of Vedāntadeśika. For such an analysis, see chap. 5, upon which the following remarks are based.

17. As we have already seen in chap. 5 the very term *anubhava*, in Śrīvaiṣṇava parlance, comes to mean not simply “experience” but “enjoyment.”

18. There is the *anubhava*, in the erotic mode, to Raṅganātha of Śrīraṅgam, modeled after Tiruppāñālvār (see chap. 4), as well as the two *anubhavas* of Devanāyaka, one here in the *Devanāyakapañcāśat*, and the other in the Prākṛit *Acyutaśatakam* (see later discussion and translations). There is also Deśika’s *maṇipravāla* text, the *Paramapaḍacōpānam* (“Ladder to Heaven”), with its prose commentary and Tamil verses, which details the body of God as seen in heaven by released souls from head to foot (for text citation, see bibliography). The prose and verses of the *maṇipravāla* text are more purely descriptive and theological in manner and less metaphorically erotic than the *anubhavas* of the temple icons. Other important Śrīvaiṣṇava *anubhavas* before Deśika appear in Yāmunācārya’s tenth-century *Stotraratna* (foot to head, of the heavenly form of Vishnu) and Kūrattālvāṇ’s eleventh-century *Varadarājastava* (head to foot, of Varada). As Ramaswamy has also noted, there is also the Śaiva poet-philosopher Appayya Dīkṣita’s *Varadarājastava* (foot-to-head *anubhava* of Varada).

19. From Ṛg Veda 10.90. 12–14. Cf. the translation in Raimundo Panikkar, *The Vedic Experience: Mantramānījari* (Berkeley: University of California Press, 1977), p. 76. See also discussion of hymn of p. 72–77.

20. *aṅgānyamūni bhavataḥ subhaganyadhīte / viśvaṃ vibho janitavanti viriñcapūrvam* [15].

21. See the analogous description of the *kirita* in Deśika’s *Meyviratamāṇmīyam*, chap. 3. Cf. *Periyālvār Tirumōli* 4. 1.1, and Kūreśa’s *Varadarāja Stava* 28.

22. See the analogous image in the *Acyutaśatakam*, verse 34.

23. In D. Ramaswamy Ayyangar, *Devanayaka Panchasat*, p. 31.

24. The Tamil phrase used by the Ālvārs is *kōvaiṇṇaḥ*.

25. *viśvasya nirjarapate tamasā vṛtasya / manye vibhāvayasi māṅgalikapradīpam*. See also the description of the *ūrdhvaṇḍra* in Kūreśa, *Varadarāja Stava* 26.

26. The verse is a *śleṣa*, where every adjective modifying the long, broad eyes applies to the Milk Ocean as well. As we have seen, Deśika identifies Devanākaya with Kāma in his Tamil *prabandhams* as well.

27. See also Deśika’s *Dehalīśa Stuti*, 26, and Nammālvār *Tiruvāymōli* 9.9.9.

28. See, for instance, Rākavācāriyār’s 1910 commentary in Sanskrit and Tamil (Kumbakonam: Standard Press) for this gloss: *kavi taṇ maṇṭai oru nāyakiyākavum, pakavāṇai nāyakaṇākavum pāvittu . . .*

29. Such as the *talaivi* (the heroine), *tolī* (girl friend), and *cevilittāy* (nurse or foster mother). See discussion in chap. 4, “Girl in Love with the Monsoon.”

30. Words whose spectrum of meanings include “mind,” “intellect,” “perception,” “understanding,” and, at least in the case of *manas*, “heart.” Rākavācāriyār’s 1910 commentary glosses *dhiḥ* with *buddhi*, “intellect.” Cf. verse 4 of the *Bhagavadhīyānasopānam* (discussed in chap. 5), where the *matī* of the poet “plunges into the mysterious depths / of Raṅga’s young thighs / as into a double stream of beauty.”

31. For an exhaustive treatment of *dhiḥ* in the Veda, see Gonda, *The Vision of the Vedic Poets* (The Hague: Mouton, 1963). See also his *Eye and Gaze in the Veda* (Amsterdam: North-Holland Publishing Co., 1968).

32. *Nācciyār Tirumōli* 7, from Vidya Dehejia, *Āṇṭāl and Her Path of Love*, p. 99.

33. Ramaswamy notes the same image in *Tiruvāymōli* 8.2.10.

34. Such sins are, according to Ramaswamy, the *apacāras* in Rāmānuja’s Śrī Bhāṣya: sins committed (in the past); sins being committed (now); sins to be committed. The “gesture: ‘Do not Fear’” (from the *caramaśloka* of the *Gītā*) has the power to obliterate this threefold nature of sin.

35. Such an image, the commentators observe, mingles many colors: the dark hue of the skin; the red jewel and vermillion; the yellow goddess; the multicolored garland. Such colors

only add to the sensual atmosphere of the vision. See the rich description of Raṅganātha's chest in Deśika's *Bhagavatasopānam*, chap. 5.

36. In the *akam* anthologies withered flower garlands on a man's chest are a sign that he has just made love, often with a rival lover. The chest is the seat of virility, and so it is particularly vulnerable to the touch of the lactating breasts of the young mother, the milk of which is thought to suck the virile powers from a man's chest. In *Akanānūru* 26 a young wife who has just given birth laments: "There were times when at night he would say in ecstasy, 'Pressing my chest hard, do not stop embracing me with your black nipples,' as they resembled iron rings on the tusks of an elephant who attacks great doors . . . Now those breasts are pendulous with milk for our son, and when I longed to embrace closely his ornamented chest . . . he feared some sweet milk might fall on him." The husband then embraces her from behind. In *Aiṅkuṇṇūru* 65 the wife says: "Do not embrace my body, which has given birth to your son—your chest might be spoiled." See George Hart, *The Poems of Ancient Tamil*, pp. 95–96. See also Hart, pp. 38–40, for a discussion of the "veneration of wounds" in ancient Tamil poetry, a motif also present in Deśika's imaginative description of the body of God in Tamil, Sanskrit, and Prākṛit.

37. The garland's "colors" here reflect, among other things, the four *varṇas* (classes, literally "colors"), the saffron, vermilion and musk on the Lord's chest; and the bodies of God in the different ages: white as milk in the first Kṛta Yuga; gold in the Treta; red in the Dvāpara; and blue-black in the Kali. This kind of verse and commentary witnesses to the elaborate detail of the vision. See Ramaswamy, p. 53, and the Tamil gloss of Rākavācāriyar (1910).

38. For an analysis of the *śleṣa*, see Rākavācāriyar (1910), sub voce and p. 98. In Rākavācāriyar's Tamil commentary the "girl" side of the equation comes under the heading of *kuṛippu*, the "implied," "metaphorical," or "metonymic" meaning, as opposed to the literal meaning (*veḷippaṭai*) or the "import" (*tātpariyam*).

39. For a fascinating Arabic literary analogue to these "dissembling" images in the passionate description of the Beloved, see Michael Sells's article on the old Arabic *qaṣīda*, "Guises of the Ghūl" (cited in my analysis of the *anubhavas* in chap. 5).

40. See *Mummaṇikkōvai* 8 in my *Ornament for Jewels* (forthcoming). The Sanskrit original of this last set of images has a fine alliterative lilt: *kandarpakāhalaniṣaṅgakaḷācikābham* (verse 40).

41. Ahalyā's story is from the *Rāmāyaṇa*. She was cursed by her husband, the sage Gautama, to become stone for her infidelity, with the stipulation that only the touch of Rāma's foot could free her from the spell. For a treatment of two versions of this story, one from the Vālmiki and the other from the Kampan Tamil *Rāmāyaṇa*, see A. K. Ramanujan, "Three Hundred *Rāmāyaṇas*," pp. 25–33. Cf., most specifically, Kampan *Irāmāvatāram*, *Pāla Kaṇṭam*, *kulamuṇai kiḷarttu paṭalam*. The second mythical reference here is to the end of the Mahābhārata War when Aśvathāman turned the fetus in the womb of Abhimanyu's wife into a pile of ashes. Krishna touched the ashes that spilled from her womb with his feet, transforming them back into prince Parīkṣit.

42. Deśika, in characteristic detail, enumerates all eleven marks (*rekhas*): vajra; flag; goad; vessel of nectar; umbrella; *kalpaka* tree; lotus; festoon; conch-shell; wheel; and fish.

43. See Hardy, "The Philosopher as Poet," p. 313. *Sādhya* (the "means which is yet to be realized") indicates the *actual means* I have yet to take in order to be saved; it is distinguished from the *siddhya*, the "means which is already realized," i.e., the Lord himself. Hardy compares these two to a bridge (the Lord, the *siddhya*) and the actually walking I do to cross it (the *sādhya*). In Deśika's philosophy this *sādhya* is very important; it forms, as we have seen, the necessary "pretext" (*vyāja*) for salvation. But any gesture here is quite reduced to what Hardy has referred to as the "almost zero."

44. The story of the *Cilappatikāram* revolves around the theft of a queen's anklet by a goldsmith, and the goldsmith's false accusation of the hero, Kōvalaṅ, husband of the heroine Kaṇṇaki, as the thief of the anklet. This false accusation causes Kōvalaṅ's death at the hands of the palace guards, and, in causing Kaṇṇaki's revenge, ushers in tragic consequences for the king and for

his kingdom of Maturai. For a fine contemporary translation, see *The Cilappatikāram of Ilāṅkō Aṭikaḷ: An Epic of South India*, trans. R. Parthasarathy (New York: Columbia University Press, 1993).

45. See Deśika's Tamil *prabandham* *Aṭaikkalappāṭṭu* 6, for an image of those devotees who have "forsaken the theft" (*kaḷavu oḻivār*) of themselves.

46. See Sheldon Pollock, "The Sanskrit Cosmopolis," for a close historical account of the shift from transregional uses of Prakrit in inscriptions in the first three centuries of the common era, to the rise of Sanskrit around 300 c.e.

47. See her "afterword" to *The Absent Traveller: Prakrit Love Poetry from the Gāthāsaptasatī of Sātavāhana Hāla*, selected and trans. by Arvind Krishna Mehotra (Delhi: Ravi Dayal, 1991), pp. 71–81. This is a translation of verses from the great Māhārāṣṭrī anthology, the *Gāthāsaptasatī* (the *Sattasāi*), dated circa 200–450 c.e., attributed to Hāla, the Sātavāhana king. For a survey of Prakrits in the history of Indian literature, see A. K. Warder, *Indian Kāvya Literature*, vol. 1, pp. 5–8. For a general study of the *Sattasāi*, see Paul Dundas, *The Sattasāi and Its Commentators* (Torino: Pubblicazioni di Indologica Taurinensia, 1985); for a detailed study of the *Sattasāi* and its relationship to Tamil and Sanskrit, see George Hart, *The Poems of Ancient Tamil: Their Milieu and Their Sanskrit Counterparts* (Berkeley: University of California Press, 1975). For a fascinating look at Sanskrit commentaries on the *Sattasāi*, see Selby's article "Desire for Meaning: Providing Contexts for Prakrit *Gāthās*," *Journal of Asian Studies* 55, 1 (February 1996): 81–93.

48. It is interesting to note that Kālidāsa was the first of the great Sanskrit dramatists to use Māhārāṣṭrī in his plays and was subsequently followed in this convention by all later Sanskrit writers in the genre.

49. See Ānandavardhana's important and influential treatise on aesthetic theory, and most particularly, on literary "resonance" or *dhvani*, the *Dhvanyāloka*, critically edited with introduction, translation, and notes by R. K. Krishnamoorthy (Delhi: Motilal Banarsidass, 1982 [1974]). Most of the important examples of *dhvani* come from the extensive Prakrit literatures. One of the great Śaiva poet-philosophers and polymaths of Kashmir, Abhinavagupta, wrote an important commentary on the *Dhvanyāloka*, the *Dhvanyāloka-locana*, bringing out the metaphysical implications of Ānandavardhana's aesthetic vision. For the text and English translation of chapter 1 of the *Locana*, see Abhinavagupta, *Dhvanyāloka-locana, with an Anonymous Sanskrit Commentary and English Translation* (K. Krishnamoorthy. New Delhi: Meharchand Lachhmandas, 1988).

50. Selby, in "afterword," *The Absent Traveller*, p. 72.

51. See Friedhelm Hardy's brief remark on the *Acyutaśatakam* in *The Religious Culture of India: Love, Power, and Wisdom* (Cambridge: Cambridge University Press, 1994), p. 293. See also earlier notes on the *Sattasāi*.

52. See chap. 2, "The Village Boy Among the Elders."

53. These verses—in their denigration of the "cruel body" as a prison, their emphasis on the puppetlike passivity and unworthiness of the *praṇa*—betray a spirit very much akin to that of the *Ārtiprabandham* of Teṅkalai Ācārya Maṇavāḷamāmuni (see, again, Amaladass, *Deliver Me, My Lord*).

54. *Accuam* (Skt: *Acyuta*), one of the three epithets here, means "He who does not stumble." One of the "names" of Vishnu in the *Viṣṇusahasranāma* (mentioned in 101, 319, 557, and in the *namāvali*). The epithet has also been interpreted to mean "He who prevents [his devotees] from stumbling."

55. Deśika's use here of the second person imperative *ṇamaha* (Skt: *namata*), "bow down to, worship, do homage to," is unique to this *stotra*. D. Ramaswamy Ayyangar, following a tradition of Śrīvaiṣṇava commentators, compares this second-person request to the genre of request poems in the Ālvār corpus, where the saint-poet, in the voice of the *nāyakī*, calls out to all creatures to praise the Lord. See *Acyuta Śatakam of Vedanta Deśika* (Madras: Sri Visishtadvaita

Pracharini Sabha, 1983), pp. 4–5. There is little here to substantiate the image of a “love-sick” girl, though such a reading foregrounds the general tendency among the commentators to read the entire poem in the nuptial mode. Later, particularly by way of this same image of the elephant on the river banks, and in the long *anubhava*, we will see many erotic elements enter the texture of the poem. The shrine, the river, and its “Medicine” Hill at Tiruvahindrapuram are here, as in the other poems to Devanāyaka, highly mythologized and eroticized. Note that the Lord is described here as both a *tamāla* tree on the Garuḍa’s banks (*gālulaṇaitaṭatamālaṃ*) and as “steady radiance” (*thirajoiṃ*). The *tamāla* tree conjures an image of coolness and darkness, being a shade tree with broad green leaves and dark bark; “inextinguishable radiance,” of course, is intense brightness. This is one of a string of images throughout the poem that emphasize what in verse 34 is called the Lord’s “power to hold the opposites in tension together.” (see 63).

56. Here begins a string of vivid, sometimes starkly drawn, deprecatory verses emphasizing the poet’s inadequacy before his task of hymning Acyuta. “Sweet lisping tongue” is *saambhugehiṇivilāsāhittamarī*. For other parrot images, see chap. 6.

57. “streaming moonlight.” *kittijoṇhāpasare*. *Kitti* (Skt: *Kīrti*) can also mean “beauty”; “like ditchwater” (*racchāsaliṇaṃ va*). *Racchā* (Skt: *rathyā*) is a powerful counterimage of the majestic Gaṅgā.

58. As in the *Devanāyakapañcāśat*, Deśika includes praise verses in honor of the Ācāryas, mediators on the path of bhakti and *prapatti*.

59. “murky hearts.” *Kasāyakaburesu* (Skt: *kaṣāyakabureṣu*) can mean spotted with filth or blotched with impurities.

60. After an evocation of the many theological forms of Vishnu-Acyuta in verses 7–32, from the *para-svarūpa* form to the Upaniṣadic *antaryāmi* who “shines like a flame of dark sapphire in the hearts of sages” (verse 27), and the divine and auspicious supernal body of Vishnu with his consorts in heaven, we begin here a slow descent into the sanctum of the temple and a head-to-foot *anubhava* of the Lord. The landscape from now on takes on an unequivocal sensual texture.

61. Here is Vishnu-Devanāyaka as Gajendra again, the Lord of Elephants, on the banks of the river—but now taking on an image at once martial and erotic. See also *Devanāyakapañcāśat* 52.

62. “make the incoherent cohere.” *aghaḍiaghaḍaṇāsatiṃ* (Skt: *aghaṭitaḥgaṭaṇāsaktim*): literally, “who has the power bring together what is not together”; *aghaṭamāna* is “incoherence.” Another possible translation might be “to hold the opposites in tension together.” I am grateful for John Carman’s helpful suggestions on this point. We have seen several variations of this image in Deśika’s other poems, both in Tamil and in Sanskrit.

63. Deśika, like the Ājvārs, delights in this image of the “big in the little.” It alludes to Vishnu the baby the size of a banyan leaf who holds all the worlds in his belly, as well as to the episode of the baby Krishna opening his mouth and revealing to his foster mother Yaśodā all the worlds inside of him. Here the poet is imagining this “big” universe in the little space of the icon’s belly. See *Devanāyakapañcāśat* 35 and *Varadarājapañcāśat* 22, in chap. 6. See also verse 5 of the *Bhagavadhdyānasopānam* in chap. 5.

64. The image here of “the yellow cloth streaked with red” (*paripāḍalambara*) refers both to the *pitāmbara* of the temple image and the mythic exploits of Lord Vishnu. We saw this same kind of coinherence of iconic and mythic imagery in the *śleṣas* of the *Varadarāja*- and *Devanāyakapañcāśats*. The next verse (41) also follows this pattern.

65. See also *Bhagavadhdyānasopānam* 3 in chap. 5.

66. *amiasāurasam* (Skt: *amṛtasvādurāsam*).

67. An extraordinarily vivid image of seeing as a kind of touching. *Darśana* here is analogous to applying *añjanam* (collyrium, or kohl, lady’s eye-black) to the eyes, an image that conjures up coolness and a glossy darkness often associated with the sanctum icon of Vishnu, as well as the erotic image of the Lord as makeup for a woman’s eyes. Cf., in this context, the Bengali

poem (c. fifteenth to sixteenth century) by Vidyāpati that describes Krishna as “kohl to the eyes” of the beloved, in *In Praise of Krishna: Songs from the Bengali*, trans. Edward C. Dimock, Jr., and Denise Levertov (Chicago: University of Chicago Press, 1967), p. 15. The *añjanam* here is a *siddhañjanam*, the eye-black of “siddhas,” tantric ascetic healers. This is a kind of magic eye-black that is thought to have visionary powers, as well as the powers to find hidden treasures. *Siddhañjanam* can also mean “perfect or perfected” *añjanam*. I follow the commentators here in emphasizing the image of the *siddha* tāntrics, particularly because of the reference to finding “the hidden treasure” of Lakṣmī. Cf. this image in *Varadarājapañcāśat* 28, in chap. 6, where Deśika is describing those who can really “see” the Lord during the temple *darśana*.

68. Thus ends the formal *anubhava*. Now begins a praise of devotees, those who surrender to Devanāyaka at his powerful shrine. Alongside the praise of devotees, there runs, as a double current, the praise of the powers of the shrine as a “heaven on earth.”

69. “*jīvantamukkasarisā*.” These *bhataḥ* (Skt: *bhaktāḥ*) live as though they already were *jīvantamukka*, liberated in this body. Here the qualifier *sarisā* (Skt: *sadyśā*), “as if,” is theologically very important. Deśika argued strenuously against the concept of the *jīvanmukta* in his philosophical and polemical prose writings—but here, as in all his poetry, we find the boundaries a bit blurred. As we have seen, his poetic praises of the extraordinary powers of the shrine and of its icon stress their powers to grant liberation here, on this earth, to those who surrender. Deśika the poet here follows Deśika the philosopher.

70. A lovely image, in the poem the alliterative compound *ghanakandaḷi-kandakaalī-khambhasamāim* (Skt: *ghanakandaḷi-kandakadaḷī-stambhasamāni*), “like [soft] stems of the plantain [and] roots of thick *kandali*.” I add, in my translation, the “image in the word”: for after the rains, especially in the monsoon season, white blossoms of the *kandali* plant, notorious for its frail roots, appear in thick clusters, then soon disappear. Both examples, of course, are images of frailty and transience.

71. Another allusion to a universe transfigured and renewed—in the here and now—in the presence of the *arcāvatāra*. The devotee at the shrine lives, at this very moment, “the end of history.”

72. An image, common in Deśika, of religious ecstasy in the midst of *darśana* and *pūjā*. See also the verses describing horripilating devotees in *Varadarājapañcāśat* 45, in chap. 6, and the curious *śleṣa* of *Devanāyakapañcāśat* 37.

73. The next series of verses praises the glories of Devanāyaka, in preparation for the formal prayers for mercy and the prayer of surrender, emphasizing the devotee-poet’s utter helplessness (*akiñcanatvam*) in tones that strongly suggest the theology of the Teṅkalai Ācāryas.

74. This line plays on various forms of the word *prasāda*, grace: *apasāe apasannā tujjha pasāmmi dāsasacca pasannā* (Skt: *aprasāde aprasannāḥ tava prasāde dāsasatyā prasannāḥ*).

75. Here begins a powerful string of penitential verses that work to reduce the role of human effort in the action of grace and salvation, down “almost to zero.”

76. This alludes to the notion of the “accidental good deed” (*yadyicchikasukṛta*) that, in Deśika’s theology, Vishnu is always fervently on the lookout for. Here, the poet cannot even seem to manage this most open of possibilities in the action of salvation. Like the Teṅkalais, Deśika emphasizes here in the emotional space of the poem the utter dependance of the soul on God’s grace—its own effort (its smallest “gesture” that inspires in God a pretext {*vyāja*} for salvation) is seemingly useless.

77. Again, a potent image of utter helpness and the lack of a meaningful human gesture in the economy of salvation. For a general discussion of salvation in Deśika the poet and in his Teṅkalai opponents, see chap. 6, “The Lord’s Tender Mercy.”

78. This negative image of the body is quite common in Teṅkalai writings, and relatively uncommon in Deśika. See especially the *Ātiprabandham* of Maṇavālamāmuni (verse 33), in Amaladass, *Deliver Me, O Lord*, pp. 70–71. This is one of many examples of Teṅkalai-like imagery

in these penitential verses. As we have seen throughout this study, Deśika the poet creatively appropriates the voices of his opponents in the emotional and existential experience of the poem (while reserving important theological scruples for the philosophical and theological/commentarial venues of his prose work).

79. Note that the parent-child metaphor has for the moment replaced that of the lover-beloved or the master-slave. The last stanza of the *śatakam* will juxtapose both parent-child and lover-beloved attitudes to God. In the next set of verses the poet prays to ascend to heaven in a glorious body of “spiritual matter” (*suddhasattam*; Skt: *suddha sattvam*) and become a *nityasūri*, one of the celestial angels that surround the figure of Vishnu in heaven. The *nityasūris* are “angelic icons” in that they are identical to Vishnu in every attribute but the power to create and destroy.

80. Deśika alludes here to the almost Dantean journey after death with different gods, beginning with Agni and ending with the Lord of Lightning, meeting the soul on different stages of its journey upward.

81. “eternal lovely body of light.” *suddhasattamaasommatanum*.

82. The Viraja River borders the created worlds and the worlds of heaven (Vaikuṇṭha) in Vaiṣṇava cosmology.

83. This last phrase, one long compound in the original modifying *paapauṃ* (Skt: *padmapade*), is a remarkable example of alliteration (*anuprāsa*) and concision: *maṇḍariu-mauḍamaṇḍana-surasariāśottasūi-ya-mahuppavahe*, and in Skt: *madanaripu-makuṭamaṇḍana-surasaritsrotassūcita-madhupravāhe*. See also the image of the toes spilling the Gaṅgā in *Devanāyakaṇḍaśat*.

84. “like . . . your angelic icons.” *tuha . . . sūrisariccho*.

85. “equal to you, if only in pleasure.” *appasamabhoamettam* (Skt: *ātmasamabhogamātram*). Devotees are able to share in the Lord’s pleasure, though they of course are not equal in power, etc. Here there is a mutual enjoyment: Vishnu enjoys his companions on earth in the same measure that they enjoy him. After spending several verses extolling the voyage away from this earth and this existence, the escape to heaven, the poet suddenly shifts perspective. Deśika here praises the earthly *līlā* or divine “play” of Vishnu on earth (as an *avatāra*) over *mokṣa* (“liberation”) itself. He desires to *return*, to be reborn again, to experience the earthly bliss of the divine by being one of Vishnu’s blessed companions. Both values—that of the divinized earth and of nonreturn and the eternal bliss of heaven—operate in creative juxtaposition in Deśika’s hymns.

86. These images beg the question of self-effort, leaving us with very little *vyāja* to go on. Deśika reaches deep into the “almost zero” in this verse. Such infant-mother images are also quite common in Teṅkalai writings on surrender.

87. Strictly speaking, here is the verse that would serve as the *vyāja* or “pretext” in Deśika’s philosophical sense of the term.

88. “elegant.” *suhaam* (Skt: *subhagam*), also “well made, attractive;” “filled with all fine qualities.” *saṃmagaguṇam* (Skt: *saṃmagaguṇam*), “filled with virtues, qualities;” “in the hearts of the connoisseurs.” *sahiaahiaesu* (Skt: *sahyādayahyādayeṣu*): literally “in the hearts of the good-hearted.” *Sahyādaya* also means one who is sympathetic; in poetics it means the “connoisseur,” the person of taste and “sensibility”—the one who really understands, who is sympathetic to the subtle resonances of fine poetry.

## Conclusion

1. *ellāp pāṣaikaḷukkuṃ tāyppāṣaiyākiya samskrututill . . .* J. A quote taken from his commentator and editor Rāmatēcikācāryar in STP, p. 419.

2. See bibliography for Pollock’s many articles, cited throughout this book, including “India in the Vernacular Millennium,” “The Sanskrit Cosmopolis,” and “The Cosmopolitan Vernacular.”

3. As I noted in the introduction, I am indebted to Carman's *Majesty and Meekness* for this sense of "contrasting" and "complementary" polarities (and the general sense of the multivalency of oppositions). See especially pp. 11–15.

4. *Ibid.*, p. 13.

5. from *Meyviratamānmiyam*, 27, cited at the head of this chapter.

6. See Hardy, "The Philosopher as Poet," p. 317.

7. This thesis permeates Bloom's Harvard Lectures, *Ruin the Sacred Truths: Poetry and Belief from the Bible to the Present* (Cambridge, Mass.: Harvard University Press, 1989).

8. *Ibid.*

9. *Ibid.*

10. One figure that immediately comes to mind in the Christian tradition is Raimon Llull, the fourteenth-century Catalan poet-philosopher, itinerant preacher, and mystic who flourished in the religiously and ethnically diverse milieu of the royal court of James I of Cataluña-Aragon. Llull, a contemporary of Deśika, wrote in three languages—Arabic, Latin, and his mother-tongue Catalan—and in several genres, including poetry, theological dialogues and treatises, and even a novel (the religious romance *Blanquerna*, in Catalan). There are many interesting parallels between Llull and Deśika that would repay close comparative study. For a good overview, see Louis Sala-Molins, *La philosophie de l'amour chez Raymond Lulle*, preface by Vladimir Jankévitch (Paris: Mouton, 1974); see also the recent study and anthology of translations by Anthony Bonner, *Doctor Illuminatus: A Ramon Llull Reader* (Princeton: Princeton University Press, 1993), selected from his longer two-volume study. Other figures include, again, for Christian Spain, Luis de Leon and San Juan de la Cruz; and for Islam, Ibn-al 'Arabī (Michael Sells is currently working on the poetry of this great Sūfī mystic from Murcia, Spain—see bibliography). Hardy, in "The Philosopher as Poet," quotes Hans van Buitenen on St. Thomas Aquinas, who wrote, along with his many theological treatises, luminous hymns in Latin, and mentions Aquinas's brother, Rinaldo d'Aquino, who "composed love lyrics in the fashion of the Troubadours" (p. 324). Examples could be multiplied.

11. Hardy has strongly argued for the southern distinctness of Deśika's poetry in his essay on the *Dehalisastuti*, a hymn that directly evokes the poetry and religious experience of the first three Ālvārs at Tirukkōvalūr. See "The Philosopher as Poet," especially p. 282. See also Nancy Nayar's study of Bhaṭṭar and Kūreṣa, *Poetry as Theology*.

12. I have already mentioned other southern Hindu works in Telugu and Buddhist works in Sīñhala that reflect similar patterns of localization. See chap. 3, "The Beloved Place."

13. As I have already noted, these themes are present, though in rather more muted form, in Rāmānuja's Sanskrit writings. See Carman on *vibhūti*, *The Theology of Rāmānuja*, pp. 140–46.

14. From verse 11 of the *Bhagavaddhyānasopānam* (see chap. 5, sec. 5).

15. From Veñkaṭagopālādāsa's commentary on the *Bhagavaddhyānasopānam*. See reference in chap. 5.

16. For a detailed reading of swallowing metaphors in Nammālvār, see Carman and Narayanan, "Looking Behind Piḷḷaṅ's Commentary: 'Swallowing' as a Metaphor in the Poem," in *The Tamil Veda*, pp. 159–79. See also Ramanujan's afterword to *Hymns for the Drowning*, pp. 150–52, and my chap. 4.

17. See Gonda, *Medieval Religious Literature*, p. 247.

18. See *Meyviratamānmiyam* 29, in chap. 3.

19. *Viraha-Bhakti*, p. 480.

20. "somewhat hybrid" is Hardy's phrase. He too admits that Deśika, along with Piḷḷaip Permāl Aiyāṅkar, is special in this sense. See discussion in chap. 1, and Hardy, *Viraha-Bhakti*, p. 480.

21. See, for instance, D. Ramaswamy Ayyangar's English commentary on the *Dayāśatakam*, *Daya Satakam of Vedanta Desika* (Tirupati: Tirumala Tirupati Devasthanams, 1961). Ramaswamy



Ayyangar, like Ramātēcīkācārya, takes great care, in his many influential English commentaries on Deśika's *stotras*, to trace the Ācārya's "equivalence" to the Ālvārs, especially to Nammālvār.

22. For the notion of "strangeness" as index of the "strong" originality of poets in the Western context, see Harold Bloom, *The Western Canon: The Books and School of the Ages* (New York: Harcourt Brace, 1994), especially pp. 1–12, and chap. 3, "The Strangeness of Dante: Ulysses and Beatrice," pp. 76–104.

23. Nammālvār, *Tiruvāymōli* 2.9.6; Vedāntadeśika, *Dramiḍopaniṣattātparyaratnāvali* 2.9.6. Deśika's *Ratnāvali* deserves very close study, though this is beyond the scope of this book.

24. George Steiner makes this claim for the relationship of texts to their translations in general. See *After Babel: Aspects of Language and Translation* (London: Oxford University Press, 1975), p. 302: "But there can be no doubt that echo enriches, that it is more than shadow and inert simulacrum. We are back at the problem of the mirror which not only reflects but also generates light. The original text gains from the orders of diverse relationship and distance established between itself and the translations. The reciprocity is dialectic: new formats of significance are initiated by distance and by contiguity. Some translations edge us away from the canvas, others brings us close."

25. In Steiner, *Real Presences* (Chicago: University of Chicago Press, 1989), p. 17.

26. From Ramanujan, "Where Mirrors Are Windows," p. 197, and the epigraph of this conclusion. Elsewhere in this book I have used Ramanujan's adaptation of C. S. Peirce's terms *icon* and *index* to describe this same thing. That is, only a few of Deśika's Tamil poems can be seen as *iconic*, or attempts to mirror Ālvār "originals"; on the whole, Deśika's work in all three languages is more accurately *indexical* in relation to its Tamil tradition, i.e., while it refers to its model in some way it is also embedded in its own specific context without which it would make no sense—it is made up of new and different elements. See Ramanujan, "Three Hundred *Rāmāyaṇas*," pp. 44–45.

27. In Steiner, *Real Presences*, p. 17. See also Steiner, *Grammars of Creation*, p. 84ff. on Dante's "collaborative" *poiēsis*, a theoretical perspective that might also describe Deśika's work in three languages.

28. See Ramanujan, "Where Mirrors Are Windows," p. 190 and introduction.

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